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HIT PARADER

CHARLTON



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**ANDY
GIBB**

**NICE GUYS
FINISH FIRST**

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BACK FROM UTOPIA

**NY NITES
AT STUDIO 54**

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DRIVE-IN ROCK

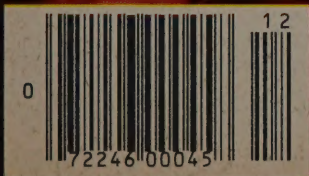
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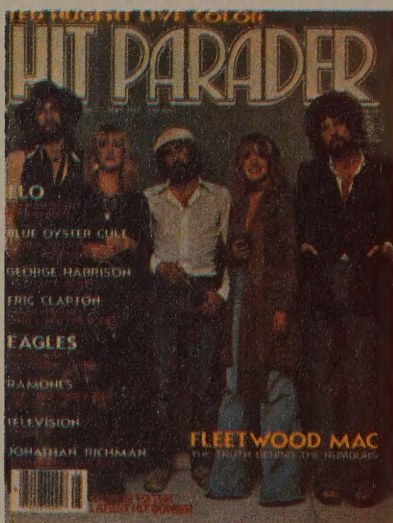
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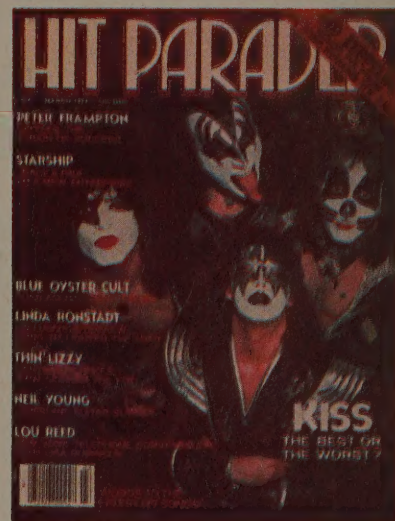
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Dec. 1978

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Tom temporarily moved from his Tropicana Motel "suite" to an undisclosed location...



Tom Waits, one of LA's most "accessible" recording artists, temporarily moved from his Tropicana Motel "suite" to an undisclosed location where he spent up to 12 hours a day writing the material for his new album.

The lp, his 6th on the Elektra / Asylum label, is scheduled for a late fall release. Then, in December, Waits will make his acting debut in Sylvester Stallone's "Paradise Alley," portraying a piano player named Mumbles.

ROCK & ROLL HOTLINE

Dressed in casual attire (khaki pants, a grey & black knitted shirt and a green cap covering his famous dreadlocks), Bob Marley met the press in New York's Waldorf Astoria and fielded questions about his music, the Rastafarian movement, world peace, and the use of marijuana.

Sporting a button advertising the march on Washington, D.C. to legalize "herb," Marley spoke of the need for black people to unite.

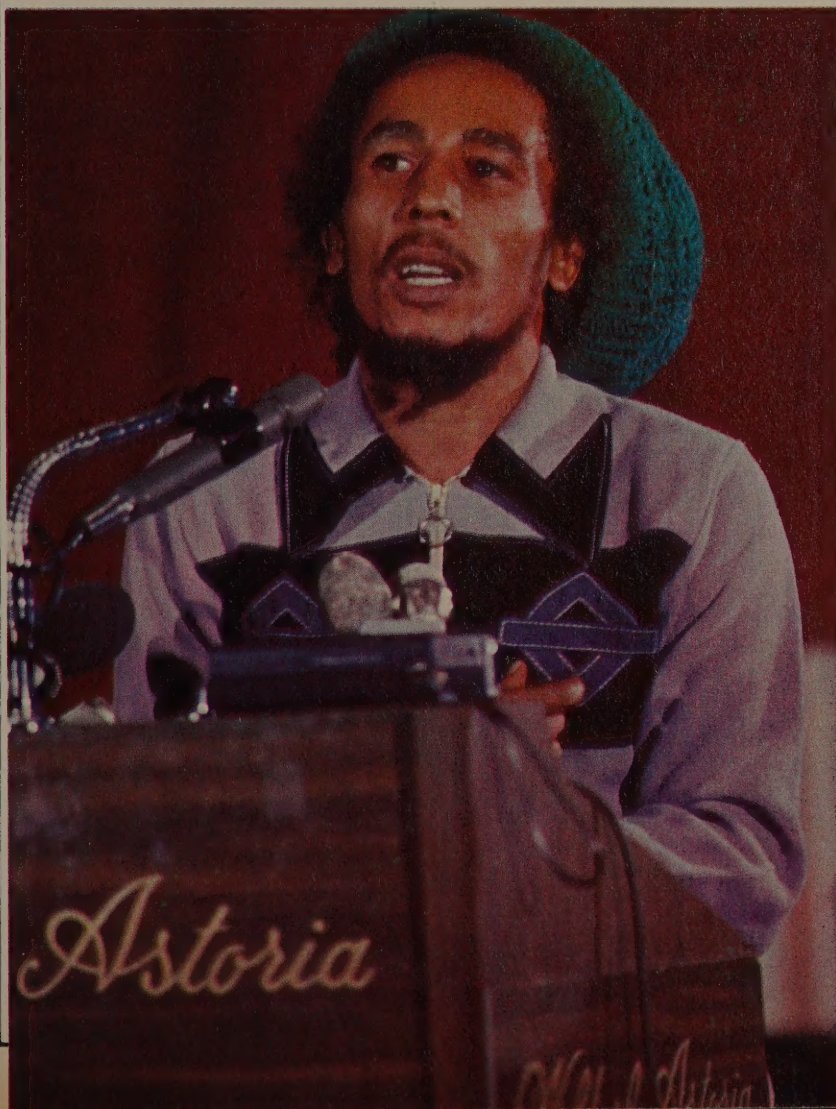
"Everywhere there are black people trying to be free," he said. "This generation, everyone seeks direction so everything must change. Rastafari is the only direction..."

Marley received the 1st "Third World Peace Award" from Mamadou — a representative from Senegal — who praised the singer's contributions to peace and Third World unity.

Marley - mania reached a feverish pitch two nights later when the Rastaman, backed by the Wailers and the I Three, played to a capacity crowd at Madison Square Garden. Mick Jagger flew to NYC from his own, sold-out concert at Philly's JFK Stadium earlier in the day to head the list of celebrities backstage.

Fans danced to the music, which included some of Marley's greatest past hits ("I Shot The Sheriff," "War" and "No Woman No Cry") and his newer "Kaya" and "Is This Love."

"This generation, everyone seeks direction so everything must change..."



Michelle Rose

Bob Gruen



WET LOOK — DRY LOOK?!

Linda Ronstadt has a new look — with shorter, cuter, curly hair and an occasional pair of sunglasses.



REINA



"...they have returned to the group with fresh ideas and arrangements."

Graeme Edge, Justin Hayward, John Lodge, Michael Pinder, and Ray Thomas — the original members of The Moody Blues — have combined their talents to create "Octave," their 8th lp and their first joint effort since 1972.

First formed in 1965, the group recorded such hits as "Tuesday Afternoon," "Nights In White Satin," "Questions," and "I'm Just A Singer In A Rock 'n' Roll Band" before disbanding in 1974 to pursue individual projects.

The album consists of 10 new songs with at least one composition from each member of the band. It took 8 months in preparation, and Justin Hayward calls it "the best lp we've ever made."

Their producer, Tony Clarke, put it this way: "Now that each of the five Moody Blues has experimented with other musical styles and bands they have returned to the group with fresh ideas and arrangements. This album will be an incorporation of those new ideas, and the traditional lush music that is The Moody Blues' trademark."



Richard E. Aaron

"A lot of different things are starting to open up for us now..."

"I like being diversified and working with other people and then coming back and working with Kansas," says Steve Walsh.

"Phil (Ehart) and I recently did an album with Steve Hackett and I'm going to play keyboards for Glenn Hughes (former bass player and lead vocalist for Deep Purple), which I'm really looking forward to.

"A lot of different things are starting to open up for us now which is really neat cause we all like playing with other musicians too."

(continued on page 58)

ANDY GIBB

Nice Guys Finish First

by Stephen Demorest



He's become the
"entertainer" he set
out to be...

Let's be straightforward and call a product a product: Andy Gibb. Yon shadow-dancer is like a political candidate who is the sum of a team effort — in this case ultra-brother Barry Gibb who directs the Bee Gee sound, Albhy Galuten and Karl Richardson who do the producing for the Anglo-Aussie dynasty, and RSO Records which is probably the only economic enterprise in the western hemisphere that could fight the Arabs to a draw. This is not to say Andy is a chump or a mere pawn. In fact, it takes pretty good sense to realize when the best ideas in the room aren't yours.

Andy's main talent is his ability to smile. A handsome guy, no question, and what a set of choppers. This doesn't make him an "artist", but then not all politicians are statesmen. The main idea is to get the votes, and Andy's piling them up so fast he's got the #2 album in the country (*Shadow Dancing*) as I pound these keys, probably not half so fast as the cash register kids are pounding theirs at your local music mart. Now, let's explore a few truths:

*"Handsome is as handsome does." I never did particularly understand this one, but if I read it right the message is that no matter how good-looking you are, your actions count more than your

Andy has a harmless singing voice, which he doesn't push at you too hard...

smile. Gibb seems to test this old homily to its limits, because in this case, though I want to make it perfectly clear Andy is a *nice* guy, what Handsome does just *can't* be the #2 most significant job of music making in America. He *may*, however, have the #2 most significant smile in America. Suppose we revise the old cliché to: "Handsome does handsomely, as is."

*"Clothes make the man." Now here we're onto something. You don't see much of the Gibb soul on this album, but you *do* see a couple of nice shirts. And how about those snakeskin boots! I'll tell you what these clothes make Andy Gibb: A pop star. Andy's pants fit as well as Shaun Cassidy's, plus he has more hair on his chest. You can search all you want for the distinctive thumb-print of a remarkable artist on this lp, but you won't find it. I don't say Andy's a whiffle ball as a human being, but this is a skin-deep album. He is distinctive to the extent that he's become a rich pop star — but there were lots of them already.

*"Nice guys finish last." Wrong! When I met Andy to do the interview that follows, what I found was the typical suburban kid — next-door, despite his globe-trotting youth and famous brothers. I believe he was even wearing high-cut white sneakers. Andy

"It was the biggest thing that I wanted to do, but I wanted to get about five years under my belt, just for my own experience, before I went into something..."



Richard E. Aaron



has a harmless singing voice, which he doesn't push at you too hard, which again demonstrates the common sense of a fellow who knows his limitations.

There is a class of person brought up in western culture — probably by parents who admired Jimmy Stewart and Gary Cooper — who were taught that "niceness" is next to godliness, a sort of Preen deodorant of the temperament, and Andy's public image (I'm not talking about the human being remember) seems built on that foundation. Getting along with perfect strangers as though they were your neighbors (it's a snap once you get the small-talk perfected) is obviously an asset if you're

aiming for #2 albums and #1 singles. And Andy's lyrics are pretty small talk. One more proof of what a nice guy Andy is: I caught him on the 'Grease' television special, and he can't dance worth a damn.

Okay, so much for the opening shots — *not* cheap shots, mind you, for I attempt not to psychoanalyze the man, but merely to dissect the image which he is voluntarily marketing to the public for his own professional gain (I mean "money.") When he did his first round of interviews in America last year, I'd already talked to Andy's brothers about him.

"We asked him if he'd like to join us," Barry had said, "and he said, 'No, man, I'd rather go solo.' He was too

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young to be with us at first (seven years younger than the twins, Robin and Maurice), and he's grown up having the Bee Gees pushed down his throat." I figured the Bee Gee connection was the obvious angle on the unknown little brother.

*

HP: Were you ever a member of the Brothers Gibb at any time?

AG: No, but we've had many, many very close days when I've been about to join them. Originally, we emigrated to Australia, from 1958-67, and the Bee Gees became the biggest group in Australia. But in Australia, once you hit the top you can't go any further, world-wide anyway. You have to get out. So the whole family came back to England and they became world-famous then. My father sold out everything he had and we went into semi-retirement to live in Spain, while the boys stayed on and did what they had to do.

HP: Where did you live?

AG: On a little island off the coast called Ibiza, a tourist resort but very nice... I forget what you asked me.

HP: Why you didn't hook up with your brothers.

AG: Right. Well Spain was where I got my career together I suppose — not professionally, but at least I got my experience there in a lot of nightclubs and things like that.

HP: You must have been barely a teenager then. (He's now 20.)

AG: I was very young, but I was in nightclubs from 2 til 5 in the morning. I couldn't get paid, but got free beers and free food and that. But I never messed about with kids my own age, I've always been with adults, probably, from what my family was doing, you know? Anyway, they asked me to join the group, I think it was twice in Spain. It was the biggest thing I wanted to do, but I wanted to get about five years under my belt, just for my own experience, before I went into something. Because if you join them, it's not a matter of working for something — you're instantly on that level. I didn't want to do that. That's why I went back to Australia for two years recently, to try to do it there, before I came back to America.

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HP: To try out without getting seen world-wide?

AG: Sure. If you can make it with an Australian audience you can make it anywhere in the world, because they're very hard to knock down, they're very critical. Basically, it's good for you. They'd had nine years in Australia; I only had two before Robert Stigwood (head of RSO Records) signed me up. But you don't say 'Nah, I think I need a few more years, man', because offers like that don't come along every day, eh? I never even thought I was ready, but we came out and proved that we are I suppose. We're gonna face up to the world.

HP: How did this deal come about with Stigwood?

AG: I was just doing my work in Australia. I wasn't big, but I wasn't tiny, you know? I was a support for the Bay City Rollers throughout the country, and the Sweet. And I had one single out there — that was all. And one day I was just going about my business when I got a phone call from Barry. He was in Alaska of all places, and he said, 'I'm in the hotel getting ready to have a concert and I spoke to Robert and he's very interested in signing you.' He said, 'I told Robert I think now is the right time to make a move'. So it was Barry who made the first move, because he wanted to get some production things going. Robert and I traded some phone calls and got together in Bermuda and discussed the whole contract.

HP: Had you met Stigwood before?

AG: I'd met him as a kid. I'd been in a short film and 'Cucumber Castle' briefly. ('Cucumber Castle' is the Bee Gees' forgotten, disastrous first attempt at film-making.)

HP: Do you worry about distinguishing yourself from your brothers?

AG: Yeah, but it's gonna happen to me all through my life. It's very hard. I'd like to get two identities but it isn't easy. I'm using a very similar sound — fortunately or unfortunately. I find it hard to write with the disco flavoring they do, but the writing that comes out of me naturally is "Beagle" — a cross between the Bee Gees and the Eagles.

*

You see? Andy's a likeable enough fellow with a certain



Michael Putland/RETNA

"If you can make it with an Australian audience you can make it anywhere in the world, because they're very hard to knock down..."

amount of grip on his situation, who has become the "entertainer" he set out to be. His album is a collection of limp, pretty ballads with nearly aimless melodies that make me yearn for the snap of the Bee Gees' hits or the compositional spine of a Boz Scaggs tune. I'll admit that "Shadow Dancing" was one of the more listenable radio singles this summer (the other three brothers co-wrote it with Andy), and a track called "Melody" seemed pretty sweet, but I have a feeling I'm reaching. Frankly, much of this mush reminds me of mid-period, pre-r&b Bee Gees sentiment.

The words? Well, if you're old enough to read, none of this explores an emotion or a circumstance you haven't known before. Some of the lyrics seem so vague, in fact, that the sentiments could apply equally to a dead pet or a runaway grandmother.

Andy's voice is innocuous and thin, politely staying out of the way of Albhy and Karl's production — strings, backup vocals, etc. Listen, with this kind of support my mother

could have a hit reading her banana bread recipe.

It's cocktail disco, something to put on when you're winding down with a joint at the end of a day at the office and don't want to have to pay attention to anything. A sample of the things I daydreamed about while listening to this album:

*Katherine Hepburn, who used to visit her brother three houses down from us in Connecticut when I was a kid.

*Karen, a girl from Vancouver who also wears white sneakers.

*"Ozzie & Harriet", for whom Andy would make a neat third son, the Ricky Nelson of the seventies.

*Pina coladas, a sort of adult milkshake.

*Robert Stigwood's money.

*What a good job I'd do if I were a philanthropist.

So you see it's been a pleasant, vanilla afternoon altogether, and Andy Gibb's harmless record didn't interfere with it at all. And that — not interfering with anyone's thought patterns — is what being "nice" is all about. □



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WE READ YOUR MAIL

Fleetwood Mac

Dear Hit Parader,

I was wondering what that superb group — Fleetwood Mac — is up to, besides producing albums for Bob Welch & Walter Egan. I heard rumors about them releasing a double album. Is it true? I also heard that Stevie Nicks and Christine McVie are going to record their own album together. That would be excellent!

They're really one of the hottest groups around.

Fleetwood Mac
Nikki Matteucci
Oakland, Ca.

Dear Nikki,

After the group performed in selected East Coast cities, they went into an L.A. studio to record — and produce — their next lp. It will not be a double - record set, nor are there any plans for a Nicks - McVie disc. (Ed.)

Dear Hit Parader,

Christine McVie is a better singer than J.C. Costa will ever be.

Wendi and Sherri Miller
Emmaus, Pa.

Dear Hit Parader,

I would like to make a few comments on your recent article by J.C. Costa on Fleetwood Mac. First of all, to be blunt about it, I think it sucks! He made the *Rumours* album and the "Fleetwood Mac" album sound like a total flop. Isn't it funny that the charts didn't seem to think so?

Do I have to remind you of the ratings? I know many people who feel the same way I do when I say *Rumours* is the best album I've ever heard. These days with all the punk rock and so-called rock and roll it's nice to hear some good music for a change which Fleetwood Mac happens to be putting out. Stevie Nicks and Christine McVie are the best female vocalists around and I think they deserve more credit. The group itself is, in my opinion, the greatest thing that has ever hit music.

I always read your magazine because of all the interesting things that you have in it but you really blew it when you have to start putting down the good groups. Despite your opinion, I am sure that Fleetwood Mac will continue putting out the music America wants.

(Winner of the People's Choice Award)
So as far as I'm concerned, "Rock on Big Mac!"

Fleetwood Mac Forever
Monte Vista, Co.

J.C. Costa replies: "As you said, 'Fleetwood Mac will continue putting out the music America wants,' and that's the problem. Like their cultural counterparts, Big Mac hamburgers, their music is calculated not to offend."

ELO

Dear Hit Parader,

I am a big ELO fan and I would like to know if it is true or hearsay that the bass guitarist (Kelly Groucutt) and the cellist (Melvyn Gale) quit the band. Also, is there any ELO material that has been recorded, but not yet released? Thanks.

Douglas Weeks
Monroe, North Carolina

Dear Douglas,

No truth at all — Kelly and Melvyn are currently on tour with the group and have absolutely no plans to quit. ELO has no material in the can and there are, as of this writing, no plans for a "live" recording of this tour. (Ed.)

Bob Seger

Dear Hit Parader,

I'm one of Bob Seger's biggest fans. I was wondering how old he is, when his birthday is and if he's married or not. Also — is he going to have any concerts around here?

Tina Naselroad
Anderson, Indiana

Dear Tina,

Bob Seger recently completed a major tour so he probably won't go back on the road again for awhile. He's 33½ years old — his birthday is May 6th, 1945 - and no, he's not married. (Ed.)

Patti Smith

Dear Hit Parader,

James Spina's review of *Easter* was great. Patti really does deserve a lot more than she receives. Maybe this review will help her get it. It's about

time.

Patti is the real hero — and it's good to have one again. Fight the good fight.

Rose
Chicago, Ill.

P.S. When you're done visiting with Lenny send him over to Chicago. He can do no wrong in my eyes either. They were fantastic when they were here last time and it's gonna seem like forever before they come again.

Billy Joel

Dear Hit Parader,

I would like very much to thank Lisa Robinson for her sensitive and informative article on Billy Joel in the July 1978 Hit Parader. I have been a fan of the super talented Mr. Joel for over five years and have seen him three times. After meeting him, I can honestly say that he is more unaffected by his recent fame than any performer I have seen. He is the same extraordinary Billy Joel today that he was and always will be. All of his original fans are proud of him for not selling out.

Sincerely,
Ellen Pocost
Ardsley, NY

Rod Stewart

Dear Hit Parader,

I can't believe you could print such a queer article! I've never felt so spacy as I did after reading the Rod Stewart article in the June issue of your magazine. It totally freaked me out!

What was it supposed to mean? Is it a fantasy, or some boy's dream? Rod is hardly in it at all. It should have been titled *Legs McNeil and his Private Eye Adventures*.

Rod is the best male vocalist of all time and he deserves to have more tasteful things written about him.

Joy Anderson
Chicago, Ill.

P.S. I really must confess right here, the pictures of Rod were excellent.

Dear Joy,
It was a fantasy. (Ed.)

Starship

Dear Hit Parader,

Now that *Jefferson Starship Earth* is the greatest album ever, is it true that they're recording a concert album on the 1978 tour?

Cindy Steve
Culver City, Ca.

Dear Cindy,
No — as of this writing there are no plans for a live album. (Ed.) □

CT•SPINADDICT•SPINADDICT•

by
**JAMES
SPINA**

Those of you looking for my usual systematic order had best look elsewhere this time around. This month's reviews are grouped and based on the famous 'stack system.' That is, there's a stack of records sitting here (in no particular order) and I'm about to love and hate them in the shortest way possible. The only justice involved is that of commenting on every record that found its way here in the last month. One outside comment before we begin. I've started listening to the radio again for the first time in almost seven years. Some New York FM deejays are finally starting to wake up and give new groups a bit of a break.

The atmosphere is still far from healthy but at least it is a start. I truly think that the Patti Smith song "Because The Night" had more than a little influence on this whole matter. If anyone deserves credit for turning commercial radio into communication radio it might as well be Patti. I even hear that she was recently a massive feature in *Women's Wear Daily*. Things could be looking up.

DAVE MASON *MARIPOSA DE ORO* (COL.) I hate to start things on such a sour note but this man represents one of the greatest sell-outs of this century. It is impossible to believe that he



DAVE MASON

once contributed so heavily to the magical success of Traffic and then moved from a promising solo career right smack into this putrid slush. He seems to be resorting to oldies purely for the sake of commercial success and his choice of outside material is as bland as his forehead. No, Dave, in all probability I won't still love you tomorrow especially since I can't stand you at this very moment.

THE MOTORS *APPROVED BY ...* (VIRGIN) A total departure from their devastatingly good first album, this record displays tight harmonies, devilish lyrics, stupendous production techniques and memorable hooks in place of the power guitar vamping of record One. I still can't decide which album I like better but I'm willing to bet that there are some huge hits tucked away in the grooves of this one. I vote for "Breathless," "Airport," and "Dreaming Your Life Away" and those are just my favorites at this moment. I wonder what textures will be added next time around? This is going to be a big group of 1978.



THE MOTORS

CALIFORNIA JAM (Featuring Aerosmith, Santana, Ted Nugent, Heart, Dave Mason and Mahogany Rush) (Col) I'm glad I wasn't there. Even Aerosmith sounds sort of limp on this double live dose of Woodstockian ego - wagging.

ROGER C. REALE AND RUE MORGUE *RADIOACTIVE* (BIG SOUND) Is this little record label ever going to sign anyone that doesn't sound terrific. I haven't the slightest idea who this guy is or where he comes from but one thing is certain ... this record blisters. His voice has enough energy to rip the plating off a tank and G.E. Smith's guitar licks could set the steel carcass on fire in a second. Added tips of the hat for covering "I Can't Control Myself" by The Troggs and not turning it into some sort of slick sixties parody. While I'm on the subject of Big Sound, Label Leader Jon Tiven's group, Prix, has just released a single, "Love You Tonight (Saturday's Gone)" that is equally impressive. Jon learned a lot

from his daze as Big Star's biggest fan and this record is musical proof of inputs gone good. Get it.

THE MOODY BLUES *OCTAVE* (LONDON) Some things are better left dead. At least now we won't have to suffer under the storm of all those awful solo adventures. Stay together fellows and give us your grief only once instead of five times a year.

WILDING / BONUS *PLEASURE SIGNALS* (VISA) These two perky limeys could teach most American jazz-rock fissionists more than a thing or two. Particularly impressive is Wilding's unique understanding of just how far you can push a flute and get away with it.

STEVE GIBBONS BAND *DOWN IN THE BUNKER* (POLYDOR) Still more departures, but from a band I wasn't previously keen on. This time these boys from Birmingham make it by deciding on an image and sticking to it. Where before the band (and Steve) sounded like a bit of everybody this time they sound like a band of self-styled sleazers (that's good!) in search of musical cool. The heavyhanded feel has been replaced by some relaxed sizzles and a huge drag of nifty - nasty lyrics.

CARILLO *RINGS AROUND THE MOON* (ATLANTIC) Local boy Frank Carillo (from my home turf of Floral Park, Queens) stabs at the big time with an album that makes good on all those rocking promises that Frampton hinted at in his early career. That's not surprising since this guy once took care of Framp's guitars and even popped up on Peter's first solo album. Frank's last group, Doc Holiday, fell on the deaf ears that should now flop on Frampton. More potential than potent I still hope he makes it for the sake of melodic rock and Floral Park.

CARILLO



LITTLE RIVER BAND *SLEEPER CATCHER* (HARVEST) These Aussies do pretty well with single successes in this country but excepting those moments Spinaddict remains unmoved. Perhaps it has something to do with their CSN&Y tendencies. That connection makes them sound like warmed over Hollies at best and stone - cold Stills at worst.

LAKE II (COL) Remember "Time Bomb" the only song worth keeping on their first album? Well this time there is no such catch so throw this Lake back to the fish.

MARSHALL CHAPMAN *JADED VIRGIN* (EPIC) Special lady for anyone interested in a female version of Bob Seger and Waylon Jennings all rolled up in one tight pair of faded Levi's.



MARSHALL CHAPMAN

THE TOM ROBINSON BAND *POWER IN THE DARKNESS* (CAPITOL) I'm not completely sold on this guy's schtick. He rocks along well enough but those singalong outtakes are a bloody bore. Ditto the 'gay' flaunting. I think this dude wants a Grey Corrina a whole lot more than he wants equal rights and the sooner her realizes it the better off his music will be.

VENUS AND THE RAZORBLADES *SONGS FROM THE SUNSHINE JUNGLE* (Visa) Look no further for proof that the west coast hasn't got the

slightest idea of what is happening in music. This record reeks of manipulation.

JEFF WAYNE'S MUSICAL VERSION OF THE WAR OF THE WORLDS (CBS) This double disc should have been a pompous disaster. I usually hate such overblown concept albums. Why then do I feel for this one? Could it be because it contains some moments by one of my favorite raves ... David Essex?

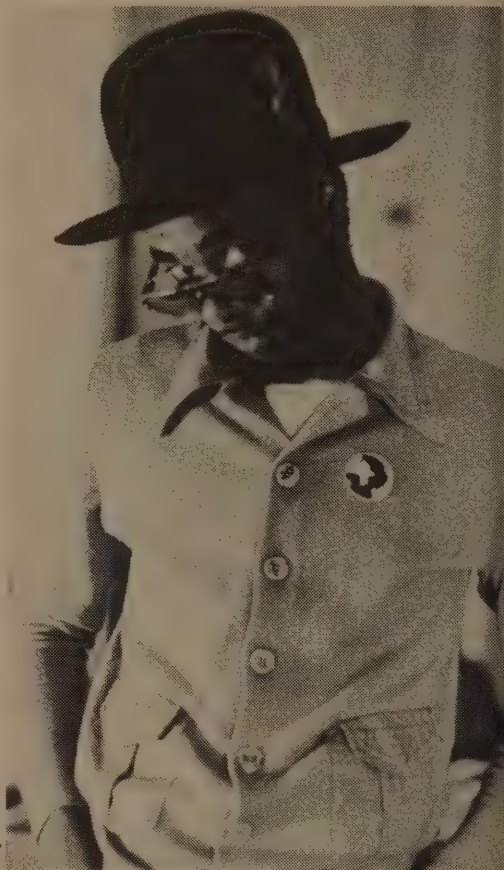
BETHNAL *DANGEROUS TIMES* (Import on PHONOGRAM) Out of nowhere these guys have moved into my second spot as the best of the new wave right there behind The Clash. The lineup sports a violin player that makes his axe work like it was invented for rock and only rock. This group means brutal business and I would tend to doubt any commercial success except for one tipoff factor. They cover The Animals "We Gotta Get Out Of This Place" and I'm reminded of another group in another time that stayed brutal and got big. If The Animals could do it in 1964 why can't Bethnal pull it off now. If the radio climate I talked about earlier continues expect some play for *Dangerous Times*.

JESSE BARISH (RCA) Marty Balin produced it but we all know that great talent's propensity for associating with mediocrity. This guy isn't quite as horrible as a record full of spaced out Starshippers but why bother? Balin's version of "Count On Me" is better anyway.

JESSE BARISH



TAPPER ZUKIE *MAN AH WAR-RIOR* (MER RECORDS) Reggae such as this makes Bob Marley sound like Johnny Mathis. Send \$5.00 immediately to Mer Records, c/o Radio Ethiopia, PO Box 407, Murray Hill Station, NY, NY, 10016 and tell them Spinaddict sent you. □



Raymond le Fourchette

TAPPER ZUKIE

KISS *DOUBLE PLATINUM* (CASABLANCA) I don't care what they say ... strip these guys of the hype and the make up and they still remain as one helluva BAND. I could do without a new version of "Strutter" (The old one was just fine) but I can't do without Kiss as living proof that gross can be great. Stick these two records in some bogus sleeve and push it as a some new wave reverberation and watch their detractors make fools of themselves. But then again what do I know? I loved Blue Cheer!!



KISS

ALAN PRICE AND ROB HOEKE *TWO OF A KIND* (Import on Polydor) I keep buying this guy's records, hoping that he will return to the beauty of his *Lucky Man* phase. Sadly enough, he rarely hits that peak but every so often a glimmer shows up and this disc contains more than a few of those. Price still has quite a handle on blues - belting vocals and his lyrics, when good, sparkle with a big music hall quality. I don't know who the hell Rob Hoeke is but he sure keeps good company.

DEAD BOYS WE HAVE COME FOR YOUR CHILDREN (SIRE) The combination of two particularly disgusting musical entities (The Dead Boys and producer Felix Papalardi) has resulted in a surprisingly good record of second spurt punk. I still would love the chance to slam most of these guys in their faces but a split second before that punch I'd shake their hands and whisper "Job well done!"

THE CARS (ELEKTRA) What counts more ... The group or the producer? In this case I think that Roy Thomas Baker deserves much of the credit. Count 'em up. Nine songs. Nine potential singles. I really hope this Car is more than just a Roy Thomas vehicle but only a live dose will work that problem out. Until such time this record remains fabulously listenable.



THE CARS

THE SAINTS ETERNALLY YOURS (SIRE) And now a big welcome for the first successful incorporation of horns into the context of a punk brigand. Singer Chris Bailey still sounds like the only records he ever listens to are Stooges albums but what's wrong with that? And try comparing these lyrics to anything by any other Aussie band:

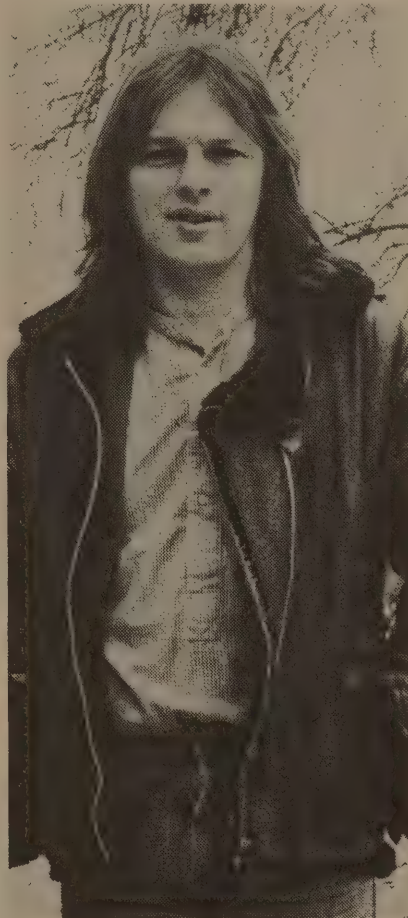
Got no problems got no wars
And you don't need your brain no more
...in Orstralia

Their spelling, not mine. Ingenious.

FLAMIN' GROOVIES NOW (SIRE) I'm sorry fellas but if I want to listen to old Byrds albums I'd rather pull out "Turn Turn Turn". This hurts because

I've always loved you in the past but that's where you are locked up and to these ears that sound is as near as the old stack of records.

DAVID GILMORE (COLUMBIA) This is nothing more or less than a New Pink Floyd album with different characters cast in the roles of drummer, keyboards and bass. Gilmore deserves credit for saving The Floyd after the breakdown of Syd Barrett. I love that band in every one of its incarnations and love this music with equal zeal.



DAVID GILMORE

BOB DYLAN STREET LEGAL (COL) You too can now help a once great man make some now great alimony payments. There is something going on Mr. Zimmerman and you haven't got a clue.

STOMU YAMASHTA GO LIVE FROM PARIS (ISLAND) My favorite cover of the month (a pack of Gitanes, some bug, and a Franc on a white background) and a massive amount of progressive and powerful music. Winwood sings his ass off on "Winner Loser" and somebody by the name of Karen Friedman paces him every step of the way. The music herein is of monumental importance and meticulously recorded at that.

ANTHONY PHILLIPS WISE AFTER THE EVENT (ARISTA) Did you ever try counting up the number of off-shoot Genesis albums in this universe? The only thing more tedious than that task is this disc.

WHITE MANSIONS (A&M) So you thought the Civil War was a dead issue. Wrong. Jessi Colter, Waylon Jennings and producer Glyn Johns have decided that what this world needs is a musical version of that time when grey and blue didn't see eye to eye. So you thought the Civil War was a dead issue. RIGHT.

LIAR SET THE WORLD ON FIRE (BEARSVILLE) Liars.

AC/DC POWERAGE (ATLANTIC) These poor guys were destined to be the next best thing two years ago and then suddenly their whole world fell apart. You see, they predated punk by seven seconds and the press dropped them like hot potatoes in light of the second (or was it third?) coming. Records as powerful as this one prove all that neglect to be totally unfair. I've said it once and I'll say it again. Though I lust them dearly, the world did not start on the second that Johnny Rotten decided to spit into a microphone.

THIN LIZZY LIVE AND DANGEROUS (WARNERS) and late. This is really nothing more than a stretched out greatest hits package marketed so that Warner's won't lose out on all the best from Lizzy on their previous labels (London and Mercury). The next move could be interesting but this one marks the first time I could care less.

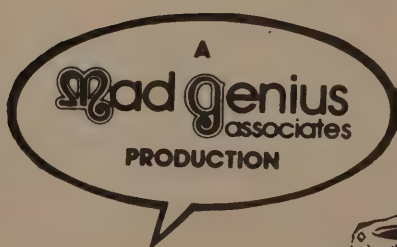


THIN LIZZY

RADIO BIRDMAN · RADIOS APPEAR (SIRE) Groups such as this one do think it all started on that second above. Luckily they also listened to golden oldies like the Ramones. I'm getting confused. Does Spina love this stuff or does he despise it? According to Eno when you are faced with two alternatives, two poles, two differences of opinion (that is two choices) the best thing to do is ... do both.

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Amps - "I use some Model T's — 100 watt amps with four 12" speaker cabinets with one on the side of the stage for a monitor."

Special Effects - "I just use a wah wah, but that's purely for tone. I don't use it as a wah wah pedal. We use other things, like an Eventide DDL (digital delay) and a harmonizer, but they're rigged up to the board. Those effects don't necessarily come from my amp, they come from the pa via my amp."

Studio - "I try to use exactly the same guitars in the studio so we get the livest possible sound. We use a lot of room mikes to give it ambiance and a general live feeling — that's why a lot of our albums do have a live sound to them." □

HP ^{instant} DISCOGRAPHY

LED ZEPPELIN

LED ZEPPELIN I (19126), 1/17/69

Good Times, Bad Times (2613), 3/29/69

LED ZEPPELIN II (19127), 10/22/69

Whole Lotta Love (2690), 11/22/69

Living Loving Maid (2690), 3/14/70

LED ZEPPELIN III (19128), 10/5/70

Immigrant Song (2777), 11/21/70

LED ZEPPELIN IV (19129), 11/8/71

Black Dog (2849), 12/25/71

Rock N' Roll (2865), 3/18/72

HOUSES OF THE HOLY (19130), 3/28/73

Over The Hills And Far Away (2970), 6/73

D'yer Mak'er (2986), 10/73

PHYSICAL GRAFFITI (2-200), 2/24/75

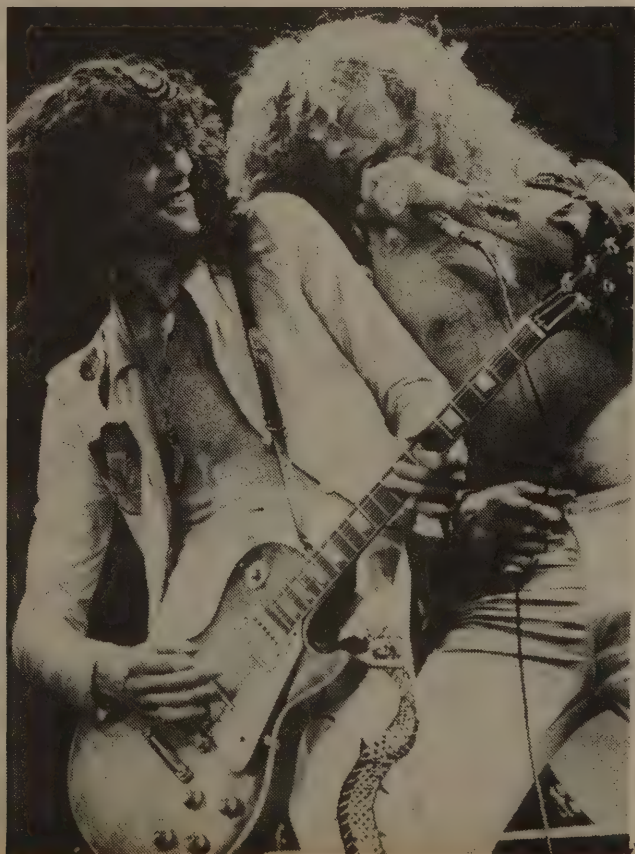
Trampled Underfoot (70102), 3/31/75

PRESENCE (8416), 3/31/76

Candy Store Rock (70110)

THE SONG REMAINS THE SAME (2-201), 10/14/76

All albums were recorded on Swan Songs Records. □





Dylan On Tour

It's almost as if he's become his own legend...

With the exception of the Isle of Wight performance in 1969, Bob Dylan hasn't performed in England or Europe for 12 years. Now, coinciding with his new album, *Street Legal*, Dylan has pushed his world tour into England, Holland, Germany, and France. And despite the inevitable press hysteria that greeted his arrival in London, Dylan and his bodyguards have been able to walk around that city virtually unrecognized.

What did Dylan do with his time off in London? He went swimming in Swiss Cottage, shopped for presents for his kids, and visited a Moslem mosque which the Arabs built in the middle of Regent's Park. The caretaker showed him around the mosque, asked him what his name was, and Dylan (a well-known Zionist) replied, "Robert Zimmerman".

As for his concerts, Dylan drew the royals during his six sold-out shows at London's Earl's Court. Princess Anne and her husband came, as well as Prince Andrew and that well known rock aficionado, Princess Alexandra. She's the one who asked Elton John if he took a lot of cocaine before he went onstage. (He told her he didn't).

On hand opening night was Bianca Jagger, who went backstage after the show and told Dylan she "must call Mick and tell him how good the sound was." (Earl's Court is famous / infamous for sounding like an airplane hanger, nobody until Dylan apparently has been able to get a decent sound.) The two of them reportedly had dinner together another night.

During this tour Dylan has worn the white outfit he's got on in the photo of *Street Legal's* inner sleeve. Sometimes he adds a black leather jacket, and he applies makeup to himself. With his thunderbolt trim and sunglasses he looks like some sort of latter-day Elvis, which he is, if you want to think about it that way.

The Dylan tour band consists of Billy Cross, Bobbye Hall, Alan Pasqua, Ian Wilson, Jerry Scheff (former Elvis Presley guitarist who replaced Rob Stoner), Steven Soles, David Mansfield, Steve Douglas, and three female backup singers.

When the London promoter got Dylan a huge Daimler limo for his week in London, Dylan complained that "I'll be a sitting duck" for the press he'd been so successfully dodging. So instead, he asked for, and got, a mini-car, and drove it himself.

Dylan's future plans include a return to London for a large all-day outdoor date at the end of the tour — at a reconverted air force base in Surrey called Blackbush. Then he goes to Japan for the 10th anniversary of CBS-Sony, when the live album of his Japanese tour will be released to commemorate the event.

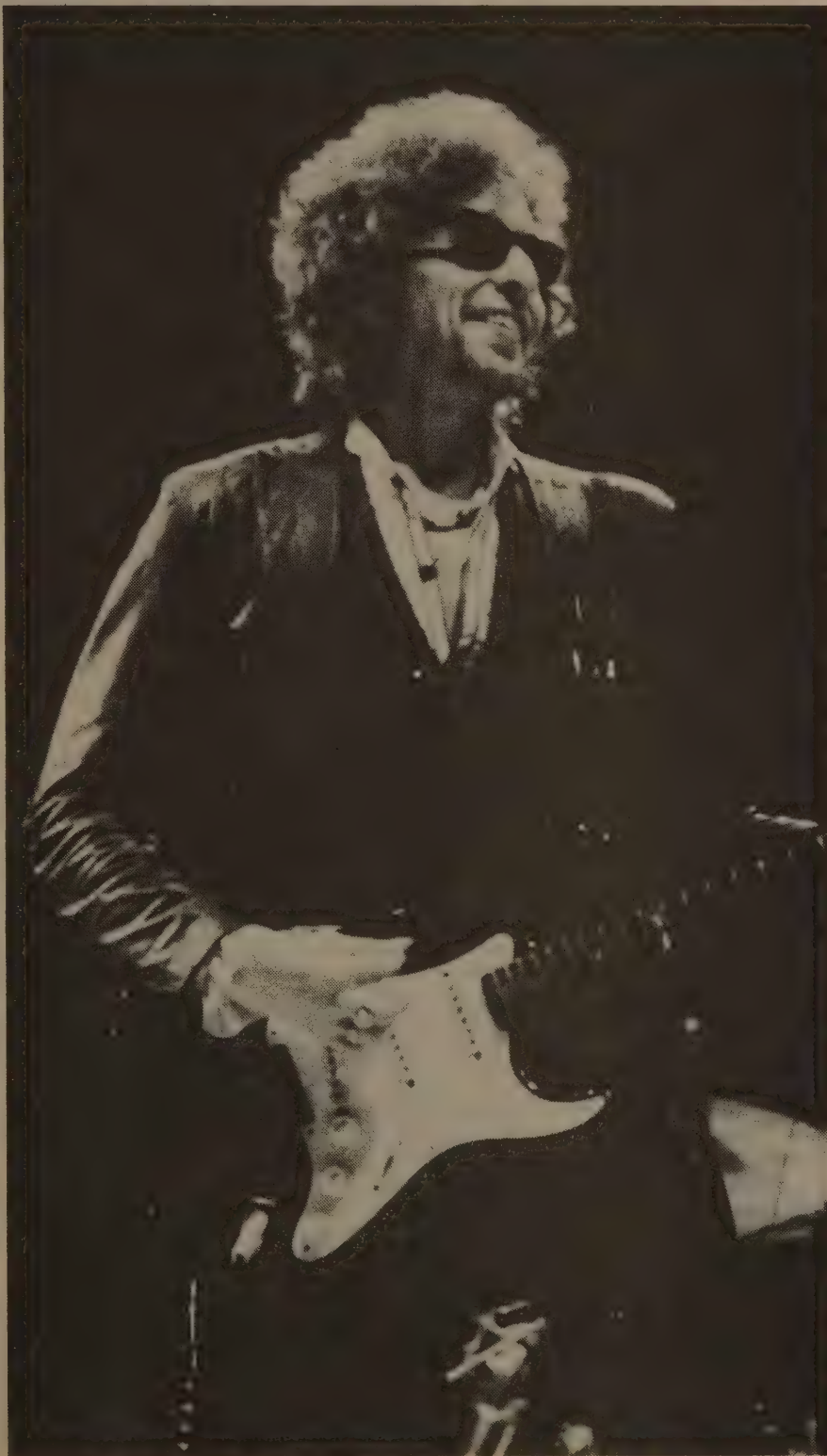
Plans for Dylan's next film — due to start shooting in the fall — may have to be postponed; now he's talking about a U.S. tour beginning sometime after Labor Day.

Incidentally, when Dylan performed

at LA's Amphitheater, Elvis Costello came backstage to say hello. Dylan's later reaction: "It's nice to meet new people." The two are reportedly planning to get together again when they both perform in Germany.

So Dylan is out on the road again, but this time those who have seen him notice a difference. "It's almost as if he's become his own legend," one fan observed. "He does his greatest hits, and they're great, he

really gives a great show, but it's like Elvis, like somebody who wants to be the king of rock and roll, not because of what they're going to do, but because of what they've already done." But no matter how you see Dylan, it's great to have him back and out on tour making sure that new fans and old fans get a chance to see and hear what the man and his poetry are about. (Portions from Lisa Robinson's Rock Talk column). □



Sometimes he adds a black leather jacket, and he applies makeup to himself...

Todd Rundgren Comes Back From Utopia

by Jim Girard



Todd Rundgren is a very happy man these days. With a new album (HERMIT OF MINK HOLLOW) that is his most successful in years and a new love (dancer Karen Garven), he finds it much easier to work and play. Todd has always been thought of as a moody and very serious fellow. That's mainly because there aren't many journalists who have tried to get to know him on a personal level. Truth is, Todd Rundgren is a very cordial person (and always has been). He only becomes uptight when cornered about why he doesn't do another album as commercial and top 40 oriented as SOMETHING / ANYTHING.

Well, HERMIT OF MINK HOLLOW is as appealing as SOMETHING / ANYTHING. The first single from it, "Can We Still Be Friends," is an AOR smash as well as an MOR and Top 40 hit. Todd has crossed all barriers with his album. So, journalists are now applauding him for returning to his pop roots. Todd just nods and explains that he was long overdue for a solo album and that after the weighty Utopia albums, he was ready for a lighter approach. Todd hasn't sold out; he's just added some variety to his often complicated record catalogue. He explains:

"One of the reasons I did HERMIT was because I had been doing so much with Utopia. It was the first time I'd really taken an extended break from touring or recording. We came off the road in late December and we'll be recording again in July, but we hadn't done anything extensive as a band.

"I wanted to do something that would give me an extended break from Utopia. It was not out of a desire to play with other musicians, it was out of a desire that would allow me to do as many things as possible on a record. So, I wanted songs that featured a lot of singing, all the singing that I wanted and all of the ways I wanted. See, in the band I play mostly guitar. I got a chance to play all of the instruments. I got all of that out of my system, or into my system."

On HERMIT OF MINK HOLLOW Todd plays all of the instruments and

He has outlasted dozens of superstars and flash-in-the-pan stars by making music he feels is relevant or worthwhile...



"I don't think radio people, in the main, have ever cared more about the music than they have about the number of pieces of plastic they can sell..."

sings all of the vocal parts. It's a one-man show. *HERMIT* is a very vocal album.

"Sometimes I write material that is purely musically oriented," Todd says, "In that case I want people who can play to the maximum technical end point, beyond what I can do. And sometimes I write material from a singer's standpoint, like on *HERMIT*. The songs on *HERMIT* aren't too complex and didn't require a high level of technical mastery. So, it was just as easy for me to play the instruments to get the sound I wanted."

Todd finds playing drums, bass, synthesizers, guitars, keyboards and miscellaneous instruments fairly easy. He plays down his mastery of any of those instruments, but those who have seen him in concert know that he's a veritable genius on the electric guitar. He plays things that are technically far above most of his peers.

The reason that Todd particularly enjoys recording albums as a solo artist is because he likes arranging and layering vocals. He had a field day on *HERMIT*.

"Vocals are mostly the easy part of doing an album like *HERMIT*. Unlike most other instruments on a track they're not continuous. The nature of the human voice is that you have to take breaths every once in a while. So, you can't have a continuous take from one end to the other. You can rest a bit. Singing is more natural for me than a lot of other instruments — doing harmonies and

things. Also, unlike other instruments, there is a certain appeal in the technical shortcomings of the voice. Rather than with most other instruments, it sounds grating. Like a sour note is grating. But anyone who sings absolutely correct all of the time sounds boring — like Pat Boone," laughs Todd.

HERMIT OF MINK HOLLOW puts Todd Rundgren in a strange position in terms of what to do with his band Utopia. The last two Utopia albums were not well received commercially — not that they were really intended to either. *RA* was the first album featuring Kasim Sulton on bass, John Wilcox on drums and Roger Powell on keyboards. Todd played guitar and was one of the lead vocalists. Utopia was a democratic concept and a real band. The last Utopia album, *OOPS! WRONG PLANET*, was more of an attempt to get Utopia into the mainstream of AOR music per se. Songs like "Love In Action" were designed to cut across the FM airwaves and be competitive with ELO and other top AOR acts. However, as Utopia toured endlessly, they found that there wasn't all that much of a demand for the concept of a four-piece band, especially one with Todd Rundgren as just one of the boys.

Kasim Sulton left Utopia to pursue a solo career and Utopia has to find another bass player and singer. Meanwhile, during Todd's *HERMIT* recording and initial promotion tour, Roger Powell took up keyboards on tour with David Bowie. John Wilcox stuck with Todd and helped him form his solo band.

Todd reunited The Hello People (a band that Todd once produced who have since broken up) for his solo stints. Mark "Moogy" Klingman played piano and on bass was John Siegler; both are ex-

Utopia members (from earlier incarnations of the band. John Wilcox played drums, of course. With The Hello People helping out, he had four excellent singers to showcase his *HERMIT* album. This is the band who played New York's Bottom Line club for two concerts a night for an entire week. This was in mid-May. Then, the following week, Todd and company took this show to L.A.'s Roxy Theatre and did the same for another week long stand. Some of the shows were broadcast live on FM stations across the country and other shows were recorded for a live album (possibly a double one) for November release.

Joining Todd onstage for these various gigs were several of his superstar peers. Jamming along onstage were the likes of Hall & Oates, Stevie Nicks, Eric Carmen, Rick Derringer, Meat Loaf and various others.

Naturally, the reaction of the media from these solo gigs was one of total amazement; Todd blew everyone away. Having seen the Bottom Line dates myself, I can honestly say that I have never seen Todd happier and more entertaining. The set opened up with "Real Man" and the more than two hour affair covered virtually all of Todd's major solo works. The playing was superb and the onstage vibe was one of close camaraderie.

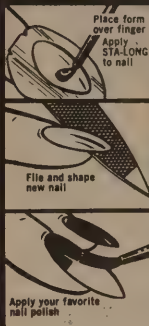
So great was the reaction from these teaser dates, Todd was literally forced (by fans and peers alike) to take this band on the road. So, Todd and special guests The Hello People are touring selected large clubs and doing several nights. The show is keyed for intimacy and the mime routines of The Hello People work better in smaller halls anyway.

As you can see, 1978 has been a good year for Todd. The *BAT OUT OF HELL*



"I wanted to do something that would give me an extended break from Utopia. It was not out of a desire to play with other musicians, it was out of a desire that would allow me to do as many things as possible on a record."

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album is almost platinum (he produced and engineered it for Meat Loaf, as well as managing to play lead guitar and arrange the backing vocals). His own **HERMIT OF MINK HOLLOW** album is gold. Todd is in love again and he is creating at his own pace.

Still, Todd maintains a severe disdain for commercial AOR and modern radio programming in general. He hates to listen to the radio and he feels that most (if not all) of today's music is totally dispensable.

Todd states: "The whole reason that the radio consciousness has changed in terms of what they will or won't play, or what record companies prefer to push, is 'cuz of this crossover / hit consciousness. The reason is simple: why should a record company work hard to push a record and have a million seller when they can work just as hard and have a five million seller. So, in some senses they don't care about the intrinsic merit of any single piece of music; they just want a song to have certain characteristics. It's like different breeds of dogs become popular. People will want a collie or a cocker spaniel; people don't care whether they bite or not." Although he laughs at his own comparisons, he is serious about not liking the state of his art at the moment.

He continues: "I don't think radio people, in the main, have ever cared more about the music than they have about the number of pieces of plastic they can sell. Radio people ultimately care about the number of revenue / ad dollars they can get; that's directly proportional to the number of listeners they have. They don't care too much what the music is. I understand that, but that doesn't mean that I cop to it — I think a lot of people in this business do..."

"Some artists become highly successful at it; a prime example is The Bee Gees. I don't begrudge them their success because I never believed that their prime object in making music was to forge some musical trail into the wilderness. When they weren't doing what they're doing now, they were just an MOR band. They didn't appeal to kids, they appealed to housewives."

If you were following Todd and it all got too heavy for you, just let me summarize: Todd has no intention of following up **HERMIT OF MINK HOLLOW** with another studio album of the same kind of material. He won't be dictated to.

Todd Rundgren is a musician and an artist who won't be compromised. He has outlasted dozens of superstars and flash-in-the-pan stars by making music he feels is relevant or worthwhile. He'll continue to do so. Whatever success he has will come from the degree of acceptance he gets from his public on his various projects; not because he bent over backwards to manufacture the kind of music that happens to be selling at the time. And although he does have a serious love for his fans, he won't be pressured into doing anything he doesn't believe in. That's why when Todd records or performs, he does it so well. □

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KRAFTWERK'S SERIOUS SYNTHESIZER SOUND

Exclusive Interview With Ralf Hutter

by Deane Zimmerman



Called genius by some, while others think of them as cold and lifeless "mad scientists" who aren't kidding when they sing "We Are The Robots," Ralf Hutter and Florian (V-2) Schneider — the prime forces behind Kraftwerk — are bringing their synthetic, electronic music to an ever-growing American audience.

Long considered pioneers in Europe, it was only recently that Kraftwerk began building a following in the U.S.; due largely to their success in the disco market with their hit single, "Showroom Dummies." "Hip" music fans enjoy them with tongue in cheek, although Ralf and Florian are, by their own admission, serious synthesizer artists. They don't think of themselves as disco musicians; in fact, they don't really consider themselves musicians at all.

In New York City to talk about Kraftwerk's lp, *THE MAN MACHINE* (*DIE MENSCH MACHINE*), which is also their nickname for themselves), Ralf Hutter denied strongly that they were making disco music.

HP: Why is your music so popular in discos?

Ralf: Maybe it's that we're working with very strong rhythms, we have machine-like rhythms and repetitive machine-like pulses which make people want to dance. We were very surprised when we first received disco awards, because it was a reaction from somewhere that we didn't expect.

In the past, electronic music has only been known as space music where you fly off with your headphones. Now I think we've introduced the body rhythmic quality in electronic music and, as we've

been progressing, we've produced even stronger rhythmic patterns.

HP: Some critics have called your music cold and lifeless. Do you agree? And do you think of that as a criticism...

Ralf: Yes, some of it is very cold. Maybe to them it's a criticism, but to us it's not. We feel that cold is also an emotion; on the other hand, we think synthesizers are the most sensitive instruments today. Maybe our music doesn't jump around, or sweat a lot, but it's mental emotion. Communicating.

HP: Do you think of Kling Klang (their recording studio in Dusseldorf, Germany) as a studio, or is it a laboratory?

Ralf: Our studio is a laboratory where we do scientific things. We are not musicians in the sense that we are players — we are not instrumentalists. We just produce sounds and whatever makes the sounds, we will use. We are there working every day, doing research. It's laboratory work really, it's like chemistry — sound chemistry.

HP: Is there any one process that's more effective when you're recording?

Ralf: Sometimes we have the tapes rolling all the time and we see what happens. Other times — when we want a special sound — we work on something very specifically. We don't have one style; we don't limit ourselves to one working method because we know from experience that some things just come to us without our even calling and other things don't.

We try to be as direct as possible — not to play in a complex fashion — but to make one universal sound where everything blends together.

I write most of the words but Florian also writes and we've been working with a friend who's a poet. There's no special

role playing, it just happens...

HP: What is it about life in Germany today that's created a climate for electronic music? Could it have happened anywhere?

Ralf: I think it happened there because Germany was destroyed in the war and we — the post-war generation — have experienced a situation where everything was being rebuilt. It sounds very negative but on the other hand it is very positive because we could all start from new, even culturally. Now, with the German cinema and electronic music, I think there's really a kind of awakening.

It would be much more difficult for an American because everything is already there, so you would first have to destroy it in order to start something new. In Germany, the situation was helped by the war — involuntarily, but it was still there.

HP: Many musicians, like David Bowie and Eno, admit to being influenced by Kraftwerk, and your sound is evident on many of the more successful disco tunes. Do you feel that you're being ripped off?

Ralf: No, I don't think so because everything comes out through each person differently. It's just an exchange of ideas between people; every person is a medium. So if I play music it will sound different than when you play music or when David Bowie plays music. Every person has a different vibration.

HP: Is there a future for music as we've known it, or has it gone as far as it can? Is electronic music the new wave?

Ralf: It's obvious that synthesizer music like we play is the next step. It's happening everywhere. Already, the guitar is like a relic of the Middle Ages. Why limit yourself to only six strings when you can play a synthesizer and get sound waves from 20 to 20,000? □

THE TOM ROBINSON BAND



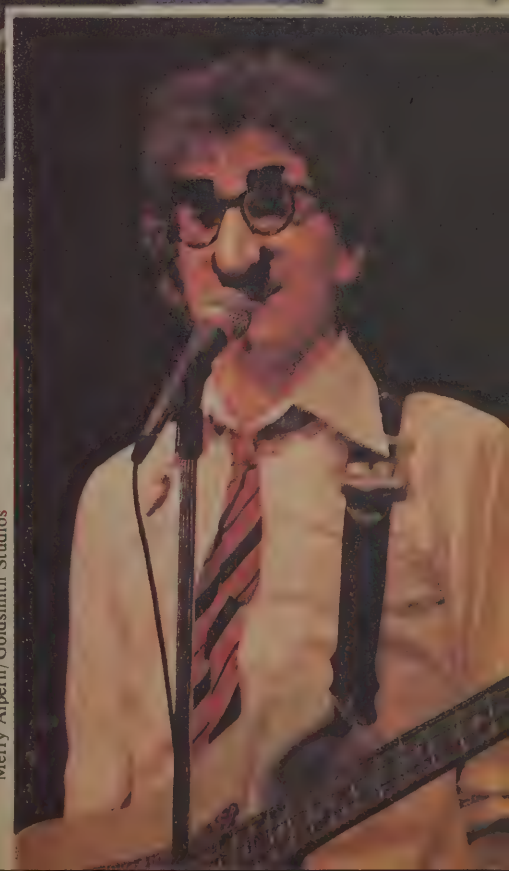
THE POWER SHINES THROUGH

by Dave Schulps

"It's the danger of sticking your neck out, in a way, that makes it exciting," says Tom Robinson of the politically committed attitude that has characterized the Tom Robinson Band since its inception in London at the beginning of last year. Sitting in Capitol Records' New York offices along with TRB's drummer, Dolphin Taylor, and new keyboard player Nick Plytas, Robinson and band have just completed a week of West Coast

appearances — their first shows ever in America — and are gearing up for a two-evening showcase at the Bottom Line here.

"In a sense, it's like someone leaning off the edge of a table just about to fall," he continues. "That moment makes an incredible photograph — there's no way anyone can stay in that position, but there they are. That's what makes juggling and high wire acts so exciting. That tension



Merry Alpern/Goldsmith Studios

makes for a riveting performance."

And indeed TRB has benefited from the kind of tension — and attention — that comes from having the courage to go out on a limb and mesh its strong political beliefs with its music. Tom, for instance, has openly stated that he is gay, and the group's first album, *Power in the Darkness*, rarely strays from politically inspired themes, be they observations of what is happening (as in the bitter and ironic "Glad To Be Gay") or of what *could* happen in the future (the desperation - laden "Winter Of '79"). Tom calls it, "A mixture of future shock and everyday reality."

Despite the strong political outlook it presents, TRB's music is not the product of some boring politician's idea of rock music. It's just that the members of the band feel that both their everyday lives and the lives of their fans — the kids in the streets — are strongly tied to what you could generally label "politics." In the sleeve notes of the LP Robinson explains that, "Politics isn't party broadcasts and general elections, it's yer kid sister who can't get an abortion, yer best mate getting sent down for possessing one joint of marijuana ... it's everyday life for rock fans. I got no illusions about the political left any more than the right: just a shrewd idea which of the two sides is going to stomp on us first ... If music can ease even a tiny fraction of prejudice and intolerance in this world, then it's worth trying."

Returning to his allusion to his role as a sort of musical juggler or high wire act, Robinson explains: "If you like, the band is the safety net and I'm trying some stunts with the lyrics. We've always got

"The thing we find most characteristic about the band is the blend of humor and anger within one group..."



Tom Robinson Band (Left-to-right): Mark Ambier, Brian "Dolphin" Taylor, Tom Robinson and Danny Kustow.

the music to fall back on. You can turn off the lyrics and, hopefully, the music will be good enough to get off on anyway." And it is. TRB — Robinson (who plays bass as well as handling lead vocals), Taylor, Plytas, and guitarist Danny Kustow — are a tight knit musical unit who have managed to combine new wave energy and excitement with excellent musicianship, memorable and varied songwriting, and a sense of stage dynamics that encourages the audience to feel like they are part of the performance. Add to this Robinson's own charismatic stage presence and engaging personality and you've got one of the most well rounded new bands to emerge from Britain in ages.

In fact, the very Britishness of TRB may be the one stumbling block to their acceptance in America. After all, the album contains many references to specific events or situations that have occurred in Britain, and a number of the songs are sung by Robinson in a heavy cockney accent that adds still more of a British flavor to the record. Isn't much of their message tied to understanding the political situation that exists in Britain at the moment, not over here?

Drummer Taylor, who co-wrote a couple of the songs on the lp, doesn't think it should matter. "I've heard people saying they can't relate to it because it's typically British. My answer to that is that although the phraseology is British, the feelings we express are the same the world over. The same things are happening everywhere you go — it's just in an English language instead of an American language.

"I think as we mature and visit America more often, we'll probably be able to write songs that mean the same to everybody. I think that'll come, but we've been concentrating more on Britain at the moment. What the album actually says is just our opinion and shouldn't be taken too seriously, anyway. It's just four men's

opinions, make what you want of it."

"The thing we find most characteristic about the band," Tom chimes in, "is the blend of humor and anger within one group. It's important to be human so that what we're saying doesn't become absolutely indigestible."

At the Bottom Line show, just hours after the interview, TRB shows exactly that blend of anger and humor that Tom mentioned at the interview. The performance is a well-paced mixture of hard guitar - based rock — with Kustow flailing away at his guitar in the grand tradition of English rock guitarists — some lighter English music hall style material very reminiscent of the Kinks (one of Tom's major influences is Ray Davies), audience participation numbers which actually have most people participating, and the "angry" political numbers that are the band's major thrust.

On "Power In The Darkness," which Tom calls one of the "pivotal songs on which the whole album hangs," he combines a bit of theatrics - donning one of those novelty "glasses - nose - moustache" units - with politics as he steps into the guise of an ultra - conservative politician railing against today's loss of "freedoms": freedom of persecution, hatred, and bigotry. After his "speech," Robinson flings off the mask, returns to being Tom Robinson, and ends the song exhorting the audience to "stand up and fight for your rights." And they do stand up, to applaud.

On other occasions, the audience helps him out. On "Martin," "Glad To Be Gay," and TRB's first British single "2 - 4 - 6 - 8 Motorway" the crowd sings along with Tom. For a band playing their first American dates, they are obviously making their presence known. The message, it seems, is getting through. Loud and clear. □



Sheila Rock

ROCKING WITH THE STONES

The Rolling Stones pulled it off. They managed to play one of the smallest theaters in the biggest city in the country and keep the concert a secret until it was nearly show-time. It was all part of the Stones' desire to do a 'funky' tour with shows at small theaters and clubs like Atlanta's Fox, Passaic, New Jersey's Capitol, and Washington D.C.'s Warner theaters, as well as the usual 100,000-plus stadium dates.

Their New York City appearance was a perfect example of how they did it. For days it was rumored that the Stones were going to play the Palladium, but no one could believe it. The Palladium? With its pools of beer on lobby floors, and stumbling, freaked-out rock fans? Affectionately called the "Quaaludium," it was certainly not the place to draw a chic crowd. And when word got out that the concert had been set, it was cancelled. The Stones organization insisted on secrecy because of security problems they said. Radio announcements told listeners to send in a postcard and "winners" would be notified of a "Rolling Stones concert in the New York - New Jersey - Connecticut area within the week."

Secretly, the show was changed to the following night and the contest winners, press, and even industry 'insiders' didn't know what was going to happen until the last minute.

It was almost a full moon, a hot and muggy summer night on the streets of New York. Fortunately the Palladium was air conditioned, but just barely. There was an orderly line outside the theater on 14th Street; no riots, some police, and many security guards wearing t-shirts that read, "THEY'RE HERE!"

Some people paid scalpers up to \$100 for their tickets, and were dismayed to discover they could have bought seats for \$40 from scalpers outside the theater before the show.

The orchestra seats were all sold to fans, many screaming with excitement as they entered the lobby and realized that they were actually going to see the Stones.

Michael Putland/RETNA

It was almost a full moon, a hot and muggy summer night on the streets of New York. Fortunately the Palladium was air conditioned, but just barely.





Bob Gruen

The loge was a slightly different story. It was filled with friends of the band, press, musicians, and industry types: Carly Simon, Jerry Hall, Anita Pallenberg, Daryl Hall and John Oates, Steve Rubell, Larry Rivers, Diane Keaton, Warren Beatty, Lorna Luft. Paul and Linda McCartney were there, accompanied by Linda's brother, John Eastman, and they watched Peter Tosh's opening set

before going backstage to say hello to the Stones. (Paul and Linda drew cheers from the orchestra when they were spotted going backstage.)

The Stones never played better than they have on this tour. Jagger changed his outfit for the New York show. This time it was red plastic trousers, a white jacket, gold glitter socks (where does he still manage to find them?) and white dance shoes. He introduced Peter Tosh's set earlier in the evening (and reportedly got \$20 for the chore) wearing a white suit

and hot pink shirt. (He came on to sing a great duet with Tosh, "Don't Look Back").

Other Stones tour news: The concert in Memphis was added after WMC-FM dj Ron Olson was fired for playing "too much Stones." When 500 kids picketed the station, he was reinstated. So when the Stones decided to play Memphis, they called Olson and let him announce the concert on the air.

This Stones tour (unlike the 1975 one that was called their "Tour of the Americas") was called the "SEAT" tour. It originally stood for "Stones European And American Tour," but when the European dates were cancelled, the Stone's referred to it as the "Stones Economic American Tour." And the motto on the agendas carried by the tour party reads, "Tomorrow Belongs To Those Who Can Get Through Today." (Portions from Lisa Robinson's Rock Talk column). □

STONES BACKSTAGE

Andy Warhol snaps a pic of Mick Jagger, Keith Richard pours himself some Jack Daniels aboard the private Starship jet, Mick Jagger kisses Ron Wood ... The Roll-

ing Stones in public and private are all part of a big, glossy, 143-page book called *The Rolling Stones On Tour* published to coincide with the Stones summer tour of the

U.S.

With photos taken by Annie Leibovitz and Christopher Sykes, text by Terry Southern, and an introduction by Mick Jagger,

the book gives a very private glimpse of the band onstage and off, hotel vignettes, parties, pranks and parties included.

A tall, red-headed Englishman with a distinct upper class accent, Christopher Sykes was in New York to talk about the book which took nearly three years to complete with the help of the Stones.

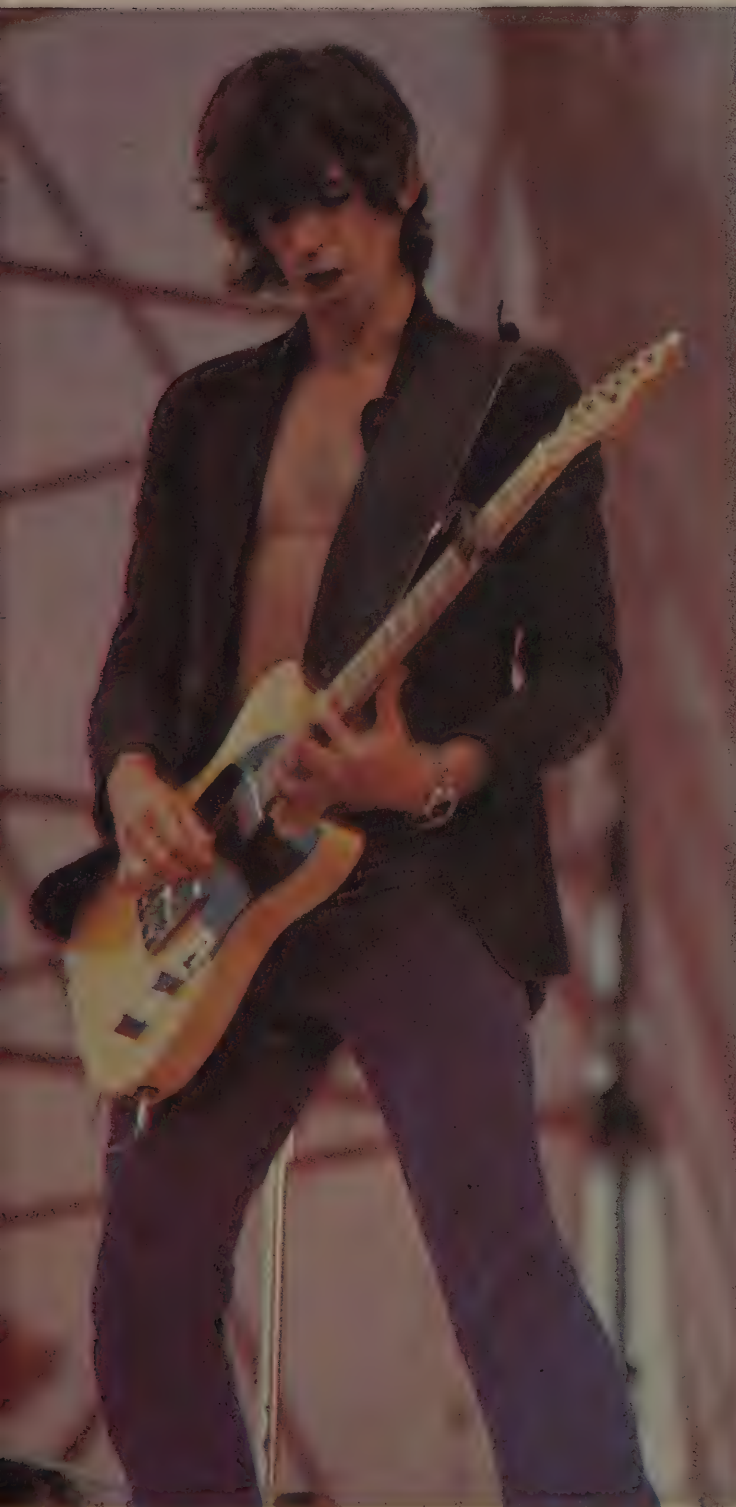
"Mick knew me in England, and his business adviser, Prince Rupert, was aware that I had kept these sort of diaries, with my photos. Rupert

thought it might be a good idea for me to do the same sort of thing for the Stones' tour." After much hanging around, talking to Mick, waiting for his decision (at first he said no, then changed his mind), Sykes joined up with the tour in Milwaukee and began to take the photos for the book.

"Mick bellowed with laughter when we first talked

about it. He said to me, 'You've never been on a rock and roll tour in your life, have you?' and I hadn't. Everyone's idea of a rock tour is that it's all incredibly glamorous. If you're just a member of the public, outside the business like I was, you tend to think that it's all glitter and tinsel and parties. Sex orgies."

Was he disappointed?



Bob Gruen

Richard E. Aaron



"No," says Sykes with a laugh, "I wasn't so much disappointed as actually my eyes were opened as to what hard work it is. Nobody's got any energy left at the end of the day. The people who work the hardest definitely are the road crew, they're phenomenal people, especially when they're doing back to back shows, in and out of one hall and straight away to another. I think they're amazing people."

"When Annie (Leibovitz, who was tour photographer) and I decided to do the book together, we decided that there was to be no competition, no ego trip. The best pictures would go in the book and, in fact, the majority of the photos in the finished book are hers."

"I was terrified to take pictures on the tour. I had never done this, and I was frightened to do the intimate side. Thank goodness Annie was there,

because I was afraid I was intruding and didn't want to bring out my camera during what I thought were too personal moments. Like when they're chatting in their rooms or playing together in their rooms after the show."

"I could do it by the end of the tour, but at the beginning I never dared. The funny thing is, no one ever believes this, but I was amazed at how tame it all was. When I was on the tour I was surprised by how hard everyone was working. Even after the show, everyone would sort of wander around, you'd see Mick in a towel, bathrobe, with wet hair, just drifting in and out of the rooms most of the night..."

No drugs? No girls? Really?

"Well, I didn't see a lot of that, there is a lot of drinking of course ... the girls, well, that's nothing new in show business. Lots of them in the lobby, in the lifts, going up and down, pretending they're hotel guests." □



"For me ... there's got to be a certain element of trashiness for the rock and roll thing."

SPRINGSTEEN'S DRIVE-IN MOVIE ROCK

by Joseph Rose

Even though it was three years ago — in August, 1975, to be exact — that I last interviewed Bruce Springsteen for *HIT PARADER*, he remembered the occasion as clearly as I, and he couldn't help laughing.

"That's one of my favorite interviews. Because it was funny. I guess I was in a weird mood. I don't know what I was doing that morning." Three years later, the interview is funny for me, too, but at the time it was an exercise in frustration, pitting reluctant future star (*Born to Run*)

was yet to be released) against eager interviewer. There was lots of putting on (by Bruce) and lots of falling for it (by me).

"You had the big heavy questions," recalled Bruce, "and like that's what was so funny about it. I think I remember I told you that you read too many books or something." At this point Bruce couldn't go on because he was laughing too hard. Maybe he saw me squirm, because he quickly added that "it was interesting, it was a lot of fun."

Bruce was probably trying to be nice — one of the things that makes him unusual among rock stars. For instance, he hates doing interviews, even for *HIT PARADER*, but he'll cheerfully suffer through one if cornered, simply because he finds it hard to turn anyone down. This time he was also putting up with the bother for another reason, as you'll see later on. But first I asked him if he had mellowed out in the past three years.

"I don't think so," he replied. "I don't



Now that they've got their rent paid for the next hundred years, Abba have tried to get "Valid."

locking into one sexy pulse. The echo chambers, tape delay, digital delay. The violins, harpsicords, synthesizer strings and real strings. And if you listen close: one or two rhythm guitars, electric guitar, bass, and drums. Who knows what else is in the forest of sounds above which the vocals float. It's beautiful. Exquisite cheap sentiment.

And the lyrics, whatever they are (Abba is second only to Kraftwerk in the repetition of English slang as lyric), the lyrics — what can I say about them. They mean nothing; they mean everything. They prove English is better than Esperanto.

They also demonstrate the remarkable abilities of Stig Anderson — described by Abba as their "manager / lyricist / friend." Here's this guy sitting in Stockholm. Not a young man, with lamb chop side burns and hair combed forward over a thinning pate. Banker to the Abba millions, at the same time scribbling out lyrics in English that express just how you and your hunny feel about each other in the backseat at a drive in movie in Toledo.

Abba cleaned up in just four years. In 1974 Benny and Bjorn's "Waterloo" won Abba the best song in the Eurovision Song Festival Contest. Outside of the U.S., this introduced Abba in a big way: the Song Festival is seen on tv by half a billion viewers in 32 countries. From "Waterloo," the group went on to other international hits: "Honey Honey," "Mamma Mia," "SOS," "Fernando," "Dancing Queen," "The Name Of The Game." But in the U.S. fame came slower. Where they were selling albums in the millions worldwide from 1974 on, it wasn't until late 1976 that the group had their first gold record in the U.S., *Abba's*

Greatest Hits, and their first top ten single, "Fernando." Doubly difficult to understand why it took so long when you consider that AM radio in America thrives on pop pap.

Now that they've got their rent paid for the next hundred years, Abba have tried to get "Valid." You know, has-beens and pure popers also want to get played on

"FM radio" and have kids dig their message, and be an "album band." I've seen this thirst for critical acceptance destroy some bands, while others only look stupid. Can you imagine, making millions of bucks, living your dreams as a pop superstar, and at the same time staying up late nights worrying about whether *Rolling Stone* likes your new album.

These people are hot and they've achieved something of a record in the music biz by staying hot longer than most hot acts.





Barry Levine

The lyrics mean nothing; they mean everything. They prove English is better than Esperanto.

Abba's version of this phobia is best quoted off their Atlantic Records handout: "ABBA has also made their first major inroads into AOR/FM radio, which has focused on tracks like the majestic "EAGLE" and the adventurous 3-part closing suite, "THE GIRL WITH THE GOLDEN HAIR". Thus they have proved what the critics have been saying for years — ABBA is a major rock band, with appeal on *all* levels — from "easy listening" to Top 40 to hard-line progressive."

Of course none of that's true. Abba are certainly not "hard-line progressive," and the only thing "adventurous" about "The Girl With The Golden Hair" is the way the titles are printed on the album sleeve. Which says something about the 1970's. In the 50's you had to be Elvis, in the 60's The Beatles to sell as many records as Abba. In the 50's and 60's you had to be new, different, outrageous, original, distinct, etc. In the 70's it seems as if you're better off being unrecognizable in crowds of four or more people.

I remember Patti Smith explaining it at about 5 o'clock in the morning in the lobby of the Palladium after her 1976/77 New Year's Eve show. A group of friends and New York rockers like John Cale, Tom Verlaine, David Johansen, Lisa Robinson, Lenny Kaye, and Bob Gruen were standing around munching Ron Delsener's Blimpie delicacies, when Patti waxed poetic over a toast to the New Year. She talked about what was happen-

ing to rock and roll. She explained how radio played fascist rock. "You think you're free and boogying, but actually there's a giant hand holding you in place."

I've thought about that a lot since. I've watched FM radio join AM radio in the soft pap industry. I've watched rock and roll go underground because radio stations don't like electric guitars and upbeat tunes. The truth is that rock and roll is underground now, and the likes of Abba rule the airwaves.


So as much as I like Abba, as much as I get a giggle and a static charge from their silly records, I remember what Patti said. I understand that this music says nothing, means nothing, should not be confused with the heritage laid down in the 60's. I'd also put Frampton, and F. Mac on the same list, of course, and The Eagles too. So you might not agree with me. But think about it. Think about *why* there's a new wave music, *why* men and women would rather have a band that plays in toilets than sell the energy out singing about "tropical love - lands." Richard Hell says he's a member of the blank generation, but personally I think it's the opposite, I think AM radio is the blank generation. How's that for life in the fast lane. There's no fast lane when the speed limit says 55. The fast lane is found in the Bowery and the backstreets of Covent Gardens, like it or not.

Now that I've had my say about the Abba phenomenon, let me say that as a record producer, I have immense respect

for Abba's records. They make it too easy, I know how impossibly hard it is. These people are hot, and they've achieved something of a record in the music biz by staying hot longer than most hot acts. But I get caught up in the phenomenon of it all as much as I do in the technical perfection. And because I see how mindless these melodies are, I must speak up, defend rock and roll. Say that there is an alternative to this that is worth consideration. As inspired as Abba's productions are, there are genuinely brilliant talents among the new wave who have something to say about their lives that goes better with electric guitar than the Abba lyric.

I could have titled this story: "What Happened?." What happened to the responsibilities to rock energy that Jimi Hendrix, Janis Joplin, The Velvet Underground and Nico fought for. I gave up after David Bowie (Clockwork Orange version). When I went back out into the night, it was to see Patti Smith and Television, The Heartbreakers, The Dolls, bands that knew how to rock. So, while a new generation of rockers is fermenting in basements in London, Paris, New York, LA, and Tokyo, I watch the bland sound, the safe sound, the every - hair - neatly - combed - in-place sound take over the airwaves. Some of it I enjoy: Abba tops the list. But every time I hear an Abba song on the radio I think about the 1970's, and wonder who's running the airwaves...□

BOB SEGER



Mr. Seger may be Motor City born, bred and corn-fed, but he is not averse to elegance...

Music For The Aged by Lester Bangs

You really wanna know about Bob Seger, kid, or you just buy this magazine to read the ads? Huh? Hey, you, yeh I'm talkin' straight at *your* little face. So you think you're pretty cool because you were the first on your block to cop *Night Moves* and yes you did have the live album, why you, why you, you beat R.I.A.A. to that one, and now *Stranger In Town* is out and you're feeling pretty smug because right about now all the *nerds* are beginning to figure out Seger's hip too.

Lissen, Junior. Jump back. Farther. That's better. Have some respect for your elders, like me 'n' Bob here. We're *old men* — in our thirties! I bet you'd like to know how it feels to be 30, huh, kid? No? Well, here, I'll tell ya anyway: you're generally mad at women instead a scared of 'em, and if you're drinkin' beer instead a whiskey it ain't cause you be short on pocket change, it's because a 30 year old, are you listening, a 30 year old, you better be, is privileged unto the wonderful experience of gazing back out over the wreckage that was his twenties,

privileged to get to sit there on that crossroads stoop and reflect on how the twenties are supposed to be the best, most hottest years of a person's life — *forget* being a teenager, being teen is sheer *pain* — the time, twenties I'm talking about now, when you really cook at peak like a blowtorch roaring on to infinity, so now, you, hey, still with me, right, you, yeah you, you sit up here just positively *fecund* with the knowledge that your blowtorch slept in the shed many a cold winter's night them long lame lonely twenties years.

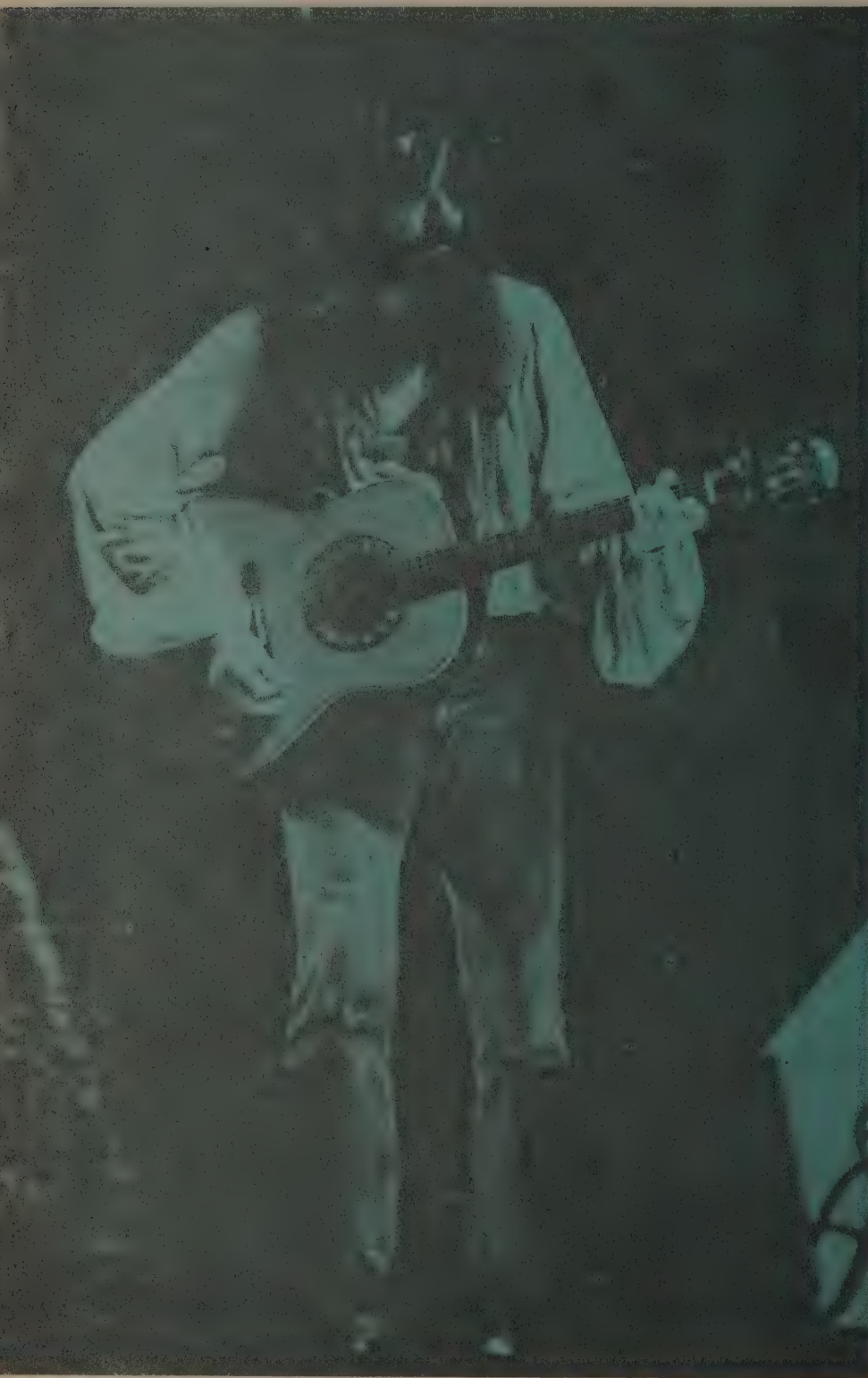
But it's all cool. Even the clear misses. Because you learned a few things while dippin' your mitts in the fire. Like about, oh, say women for instance. Now you take Mr. Seger here. And take the song, "Hollywood Nights," which leads off his new album. Obviously great, but that's beside the point. Of course Bob Seger's the absolute best there is or we wouldn't even be here, inasmuch as life does just keep on getting shorter and shorter. An 18 year old couldn't have written "Hollywood Nights." Now, you notice in

the song Bob is speaking in both the past tense and third person.

So we'll never really know whether the obviously true story in this song was his or somebody else's first - floozie heartbreak. Doesn't matter anyway, they're all the same. Musicians, I mean, not women. What does matter is that this sort of raw song material in an 18 year old's hands would come out somethin' sorta like, uh, "Um- HMP! YEEAH! Leeedle Hollaywoooohhd whoooooaamaaan" ((thump))! "Yay - ee - ahyou shoor are lookin faaahn," then he's gonna rhyme it with "make you mine" and toss the song in the set and rush out to buy a new pair of rockstar cowboy hobnail fruitboots. 'Cause when you're 18 oh yeah you do be lotta *talkin'* bout sex, but when it *really gets right down to it* it's the boots that count, 'cause rockstar or no rockstar you think it's the boots that're gonna get you laid just like Gene Simmons.

Which brings us to another point. A GROWN MAN (like say Bob Seger for instance) does not go around prattling all

He got the style from suffering a lot ... by slogging his butt around the Midwest-South concert circuit for ten years out of his life.



about how he wants to / is gonna / has to / will die if he doesn't "get laid" tonite. Face it, kid, this is the Voice of Experience talkin', and what it's sayin' is that the more you *talk* about it the less you gonna get of the actual uncut IT. Got me? This is the kind of stuff that, all musical comparisons aside, separates a gentleman like Mr. Seger from the likes of Aerosmith: every goddam song?!

"Aiieeee gawt laaieed laz nite! Mah deek's tan onches lung!" Jesus, shut it off. Yeah, that's what I mean about the difference: class.

Which is also something girls appreciate. Contrary to popular public opinion among the latest Punk Rock (BOOO! HISS! GARBAGE! GO HOME!) Pollsters, them citizens of the female sex what been givin' rock them


support all these years do not consider being beat over the head with a beer bottle by a vegetable (species: male) in a black leather jacket the most exquisitely eventful evening of their lives. Now Bob, he's the kinda guy that would walk up to the limo, open the door for his lady of the evening, with a bow and a gracious wave of the hand practically act like he's the fuckin' limo driver himself and she's Cinderella, but no, for then he slowly slides on down on in nestlin' up nex' his lady and close de do'r on de rat race what be's outsad. Then they fly away to paradises Donna Summer never dreamed of. Mr. Seger may be Motor City born, bred and corn-fed, but he is not averse to elegance, nor it to him. They wear each other well, in fact. And you know why: 'cause in everything he does, from his latest toon to his personal life, Bob has got style jus oozing outen ebrey pore in him body.

And whence deriveth such style, you ask. *Brilliant* question! YOU get the Gold Star today! He got the style from suffering a lot. HOW did he suffer you ask. Same way Ted Nugent did, I answer — by slogging his butt around the Midwest-South concert circuit for ten years out of his life, ten years opening for every Jobriath in the world, ten years in diners, ten years of hotels, motels and smells, hey we could write a song about this!

But y'see that once difference between Bob Seger and a lot of other rockers. "We've Got Tonight" aside, he doesn't feel it absolutely necessary to the preservation of his ego to subject you to endless dull recountings of the dreary minutiae of a rock musician / star's life on the road. Obviously, guys what gotta do that are like deprived children, it's not even really their fault I guess, it's just they have not experienced real life in so long that...

Real life is what all Bob's songs are about. It's not glamorous, directly the opposite, but art is what happens when the perception of mundane tragedy (and the biggest tragedies are usually mundane, like yesterday's papers and more often largely undocumented) is heightened, intensified by the insight and compassion the artist brings to what anyone else would ignore or file under "What can you do about it?"

What you can do about it is plenty: recognize, reveal, then perhaps move from there to action. It's like I think I know a person exactly like the one he describes in "Still the Same," and hearing that song seems to put her a little more into perspective for me. Or "Feel Like A Number," which far as I'm concerned, cuts the entirety of the new Springsteen album re speaking for / to the faceless masses who never asked to be that way. I mean, who gives a shit about some kid working on some jerk job lost in the maze of some vast corporation? Nobody and nobody can do anything to make it better but that person him / herself. But there is a sharing that's possible on the rare occasions when somebody leaps the boundaries between all of us and speaks for the way we all finally feel.



You gotta been
through a lot to
know what he
knows...

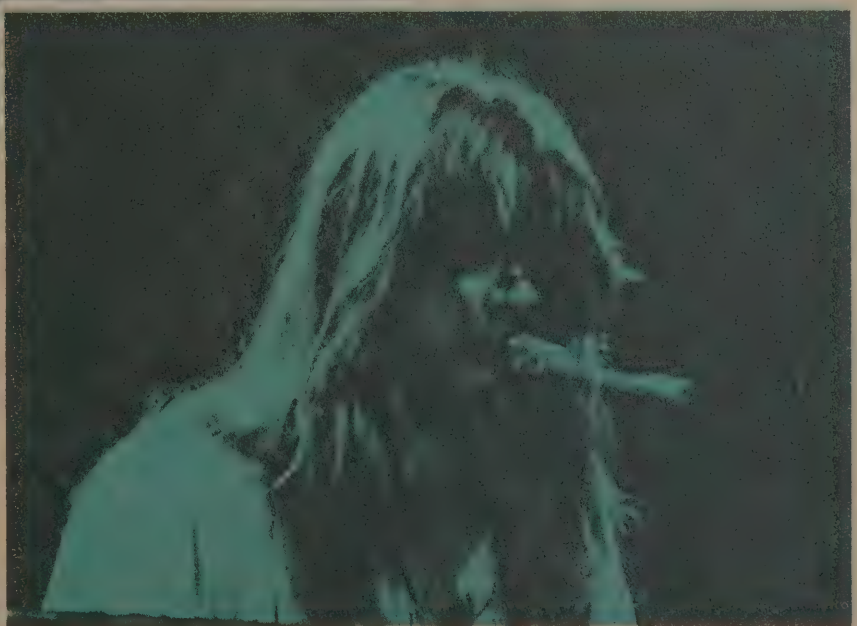
Bob Seger just keeps on doing this because he is unassuming, unpretentious, a plainspoken man in a business founded on jivetalk. Which is one reason he's alienated. But then *who isn't* with any sense *these days*? It's just gonna get worse and worse, but the more alienated you get from the media and institutions which allow you a forum in the first place, the closer, strangely, you seem to get to the people that forum gives you access to. Catch 22 maybe — but maybe also the ultimate Zen joke with a happy ending yet.

Bob Seger, always a humanist, knows intimately how it feels to be bought and sold, but at a time when people like Elvis Costello seem almost to march out of the womb bitter at who knows who for who cares what, he offers that rare quality which can never be turned into a com-

modity: wisdom. You gotta been through a lot to know what he knows, and then overcoming the failures and disappointments of the years to get the perception across requires true strength of will. Seger is evidence of what that will can accomplish.

Look kid, us old - timers may be somewhat weary and drunk and dumb as only the well - traveled can be, but if we managed to stumble on some combination of fortitude and luck it taught us one thing: that you're never gonna stop feeling whatever is paining you right now, in fact it's only gonna get worse in some ways, but unless you surrender to terror and totally cop out (which is what most people do, whether through marriages or jobs or whatever) the trouble you go through can only build insight into the other poor bastard's mess and the strength to cope with your own. And the more of that strength you feel, the more generous you feel towards him, the more you can afford to reach out into someone else's darkness, with some light he might have simply missed in his haste and turmoil.

Only the truly unselfish person, who can deal with people not as threats or objects to manipulate, can really find whoever himself might be. Unfortunately, the only way to get that unselfish seems to be to go through hell. You have to squat with the lowest before you can presume to shower grace upon their heads. Bob Seger has been to the bottom, the mundane bottom you take have to take drugs or make like a sex freak to reach, but time has caught up with him now in a positive way, and he'll be a fertile commentator popular worldwide for years because he speaks plain and pointed English on the only subject all the greatest rock 'n' roll songs and the greatest art period has always been about: people. □



He's the kinda guy that would walk up to the limo, open the door for his lady of the evening with a bow and a gracious wave of the hand...

N.Y. NITES AT STUDIO 54

Those tales about people wearing polyester being kept out aren't totally wrong....

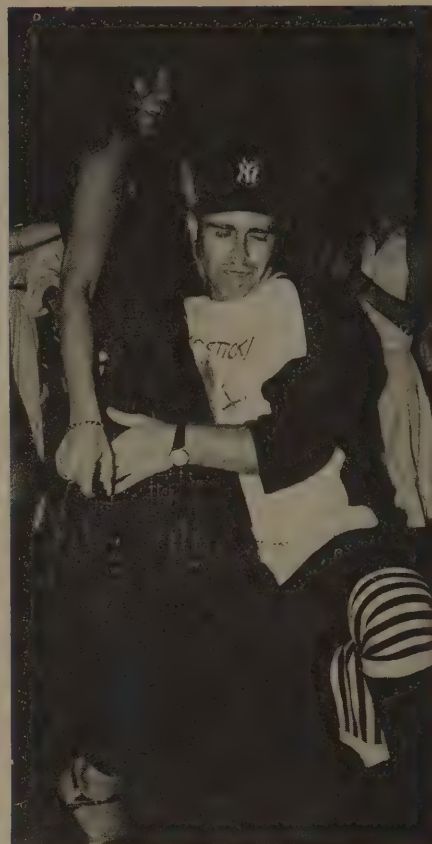


For those who can get in, it's known as "The Studio," the hottest spot in New York City, the only show in town, and almost the number one tourist attraction in a city filled with attractions. For those who line-up on the street, literally begging to get in, it's "Studio 54," the place where insiders can dance, cruise, drink, sit, watch, and dance again, all night to the strains of the Stone's "Miss You" (three or four times a night), The Village People's "Macho Man", Donna

Summer's "The Last Dance" ... blowing their whistles and stomping along to the pulsing light show beat.

It opened last spring, having been a tv studio, a theater, and early on an opera house. At first it was 'just another disco,' but Studio 54 has outlasted its 15 minutes of fame. The limos and lines fill the streets till 4 a.m. And owner Steve Rubell, a short, hyper personality who's in the place every night scurrying madly, explains the success by saying, "It's the

Every night is New Years Eve...



Elton's a regular when he's in town.



Is that Bianca Jagger?

place, the people, the environment. We're always changing, and we're going to change everything again in the fall."

Rubell has gone on record as being highly 'selective' about who he decides to let in. The door is watched carefully, and all those tales about people wearing polyester being kept out aren't totally wrong. There is a definite attempt to fill the place with the 'right' mixture.

There's no better spot for celebrity watching than the Studio: Andy Warhol, Halston, Bianca Jagger, John John Kennedy, Liza Minnelli, Elton John, Michael Jackson, Bjorn Bjorg, and others are 'regulars.' And in addition to the celebs, the right mixture in NYC also means a sprinkling of hairdressers, fashion designers, glamorous models, music industry types, and writers (Truman Capote often wanders in in the wee hours of the morning after the tourists have gone home.).

Scantly clad busboys (they wear short shorts and no shirts) carry drinks to patrons seated on silver banquettes. Bartenders twirl around and dance while they mix drinks. Some nights it's impossible to even get close to the bar.

In addition to the music (which some hardcore disco freaks complain isn't always the best) and the show of people on parade (which is the best), there are other features: a balcony where people sit on comfy couches above the dancefloor to watch the show down below with its flashing lights (Diana Ross and Liza Minnelli both love to work the light board). Special effects are a cardboard cutout of a man sniffing cocaine with a spoon, a volcano that erupts with smoke, and crepe paper, mylar strips, felt ropes which people swing on ala Tarzan, a slide of the NY skyline, paper 'snow' that falls from the ceiling, columns of light that are lowered down among the dancers on the dance floor, and more.

There are the regulars who have become famous because of the Studio. One is "Disco Sally," a 77 year old retired lawyer who looks like somebody's grandmother and probably is. She's in the place dancing, every night. Then there's Roller - Arena, a male Wall Street broker by day and at night a Studio regular who shows up wearing roller skates, a woman's dress, and wig. You tend to get used to this sort of thing in New York, but there's no doubt that the Studio often has more outrageousness than anywhere else.

A cardholder's card entitles you to reduced admission (\$10), but is no guarantee to getting in. The place has not been without its problems. There was a drug bust a while ago, and initial problems with the liquor license. There have been a number of lawsuits filed by irate people who were turned away at the door. And there's the constant crush of the crowd.

Studio 54 is king of the discos. And for its habitués, it's like home. If you stay away too long, you feel you're missing something. (From Lisa Robinson's Rock Talk column). □

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AN EVERLASTING LOVE

(As recorded by Andy Gibb)

BARRY GIBB

I've been here all your life watching
your crying game

You were the heaven in my lonely
world

And he was your sun and your rain
I was losing you before I ever held you
tight

Before you ever held me in your arms
And I won't make you blue
And maybe an everlasting love will do.

I've got an everlasting love so tall, so
wide, so high

Above the rumble of thunder down
below

It's your love I need

It's the only show

And it's you on an everlasting dream
can take us anywhere

Are the tears of yesterday

We killed the pain

We blew away the memories of the
tears we cried

And an everlasting love will never die.

Take me out of the cold give me what

I've waited for
If it's the pleasure of taking my heart
that you need

Then it only makes me love you more
I was yours before the stars were born

And you were mine

I could have saved you all the pain you
knew

And I won't make you cry

And maybe an everlasting love can try.

I've got an everlasting love so tall, so
wide, so high

Above the rumble of thunder down
below

It's your love I need

It's the only show

And it's you on an everlasting dream
can take us anywhere

Are the tears of yesterday

We killed the pain

We blew away the memories of the
tears we cried

And an everlasting love will never die.

(Repeat)

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BABY I NEED YOUR LOVE TODAY

(As recorded by Sweet Thunder)

BOOKER T. NEWBERRY III

CHARLES BUIE

LARRY JAMES

Baby I need your love today
In the morning and all through the day
Say you love me and you won't go away
Together we could find happiness and
peace

And love will grow and never, never
cease

I know what you been thinking
Just give me a little more time
And I'll prove how much I love you.

Baby I need your love today
When a person feels a love like this
Let me hold you

Steal your heart with just one kiss
Oh honey we could dance the night
away

Baby I really love you girl
Don't you ever go astray
I know what you been thinking

I'm not trying to get over
I'm just trying to show my appreciation
to you baby

Ah ah ah ah ah ah.

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AIN'T NOTHING GONNA KEEP ME FROM YOU

(As recorded by Teri De Sario)

BARRY GIBB

I admit it, I'm really a dreamer
And I'm reaching for a star too high up
there for hanging on
And baby I believe in for all time
And the miracle of your love and mine
It's a lonely feeling when the meaning
is gone.

I'm confessing, I don't wanna let you go
And I'm burning for the love that you
don't show me anymore
And all of the dreams that we
whispered about
They went into my heart and they never
came out

And a love like this can die
If we don't let it grow.

Wind and fire and falling rain
I'll be coming through
There ain't nothing gonna keep me
from you my love
No, nothing gonna keep me from you
my love
I'll find you any place where you may
hide

I'll be by your side there ain't nothing
gonna keep me from you my love
No, nothing gonna keep me from you
my love
I'll find you.

Heaven and earth I will move for you
darling

Whatever it takes to be where you are
With a stronger love let me flow
through you baby
You ain't got the power for breaking my
heart.

And forever you'll be my paradise

Am I reaching for a dream when you
don't even want me to
And baby I believe you need me there
for the miracle of the love we share
And tomorrow I will still be following
you.

Wind and fire and falling rain
I'll be coming through
There ain't nothing gonna keep me
from you my love
No, nothing gonna keep me from you
my love
I'll find you

Any place where you may hide
I'll be by your side
There ain't nothing gonna keep me
from you my love
No, nothing gonna keep me from you
my love
I'll find you.

Heaven and earth I will move for you
darling
Whatever it takes to be where you are
With a stronger love let me flow
through you baby
You ain't got the power for breaking my
heart.

Wind and fire and falling rain
I'll be coming through
There ain't nothing gonna keep me
from you my love
No, nothing gonna keep me from you
my love
I'll find you any place where you may
hide

I'll be by your side
There ain't nothing gonna keep me
from you my love
No, nothing gonna keep me from you
my love
I'll find you.

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READY OR NOT

(As recorded by Helen Reddy)

**JACK KELLER
AMBER DILENA**

So you're afraid of fallin'
For time and time again love's been un-
kind

That's why when love comes callin'
You build yourself a wall so you can
hide

But darling I see thru you
Just one look in your eyes and I knew
That it was time
You let somebody touch you inside.

So ready or not
Gimme your love
Open your heart and let me in
Ready or not

Give me your love
'Cause ready or not I'm comin' in.
Altho your dreams were shattered
Your broken heart still wants to find out
why

But now is all that matters
Forget the past just think of you and I
I need a chance to show you
You can make all your love dreams
come true

But you won't know
Til you let your love feelings come
through.
(Repeat chorus)

Ready or not
Gimme your love
Open your heart and let me in
Ready or not give me your love.

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SUMMER NIGHTS

(As recorded by John Travolta, Olivia
Newton - John & Cast)

WARREN CASEY
JIM JACOBS

Boy: "Summer lovin' had me a blast"

Girl: "Summer lovin' happened so fast"

Boy: "I met a girl crazy for me"

Girl: "Met a boy, cute as can be"

Summer days drifting away to

Uh oh those summer nights

Well-a, well-a, well-a, uh

Tell me more

Tell me more

Did you get very far?

Tell me more

Tell me more

Like, does he have a car?

Boy: "She swam by me she got a
cramp"

Girl: "He ran by me got my suit damp"

Boy: "I saved her life she nearly
drowned"

Girl: "He showed off splashing around"

Summer sun something's begun

But uh oh those summer nights

Well-a, well-a, well-a, uh

Tell me more

Tell me more

Was it love at first sight?

Tell me more

Tell me more

Did she put up a fight?

Boy: "Took her bowling in the arcade"

Girl: "We went strolling, drank
lemonade"

Boy: "We made out under the dock"

Girl: "We stayed out till ten o'clock"

Summer fling don't mean a thing

But uh oh those summer nights

Tell me more, tell me more
But you don't get to brag
Tell me more, tell me more
'Cause he sounds like a drag
Shu-da bop bop
Shu-da bop bop
Shu-da bop bop
Shu-da bop bop

Girl: "He got friendly, holding my
hand"

Boy: "She got friendly, down in the
sand"

Girl: "He was sweet, just turned
eighteen"

Boy: "She was good. You know what I
mean."

Summer heat, boy and girl meet
But uh oh those summer nights

Tell me more

Tell me more

How much dough did he spend?

Tell me more

Tell me more

Could she get me a friend?

Girl: "It turned colder, that's where it
ends"

Boy: "So I told her we'd still be
friends"

Girl: "Then we made our true love
vow"

Boy: "Wonder what she's doin' now"

Summer dreams ripped at the seams

But oh those summer nights

Tell me more

Tell me more

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CLOSE THE DOOR

(As recorded by Teddy Pendergrass)

K. GAMBLE
L. HUFF

Close the door

Let me give you what you've been wait-
ing for

Baby I got so much love to give
I wanna give it all to you.

Close the door

No need to worry no more
Let's bring this day to a pleasant end
Girl it's me and you now
I've waited all day long just to hold you
in my arms

And it's exactly like I thought it would
be

Me loving you and you loving me.

Close the door

Let me rub your back where you say it's
sore
Come on get closer
So close to me
Let's get lost in each other
Come here baby.

I've waited all day long just to hold you
in my arms
And it's exactly like I thought it would
be
Me loving you and you loving me.

Close the door baby
And let me know you're mine
Plenty good lovin' all through the night
And then again and then again when
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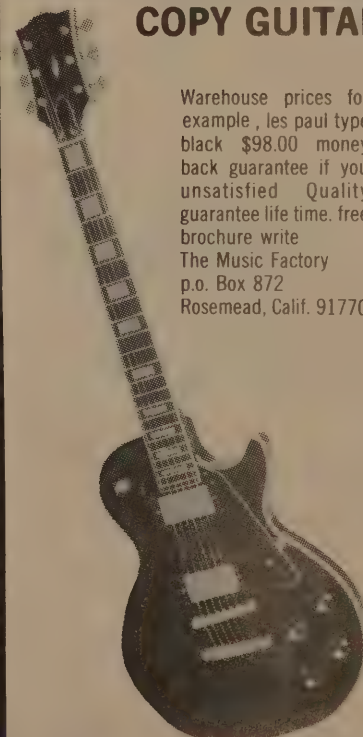
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YOU NEEDED ME

(As recorded by Anne Murray)

CHARLES RANDOLPH GOODRUM

I cried a tear
You wiped it dry
I was confused you cleared my mind
I sold my soul you bought it back for me
And held me up and gave me dignity
Somehow you needed me.

You gave me strength to stand alone
again

To face the world out on my own again
You put me high upon a pedestal
So high that I can almost see eternity
You needed me
You needed me.

And I can't believe it's you
I can't believe it's true
I needed you and you were there
And I'll never leave why should I leave
I'd be a fool
'Cause I've fin'ly found someone who
really cares.

You held my hand when it was cold
When I was lost you took me home
You gave me hope when I was at the
end
And turned my lies back into truth
again
You even called me friend.

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SHE LOVES TO BE IN LOVE

(As recorded by Charlie)

TERRY THOMAS

The postman came today...
Another letter from the U.S.A.
That makes it four this week...
Just put it down with the rest of the
heap.

Ooh my friend...
She sure has got it bad
Ooh my friend...
You're the first big love she's had
She loves to be in love
She don't care if you're not there
She can make it alone
She loves to be in love
She don't care if you're not there
This thing is her own
Doesn't seem to matter at all...
That you haven't written
And you haven't called
She seems quite happy
To leave it that way
'Cos tell the truth
You got nothing to say to her.

She loves the feeling that she gets from
this make believe romance
She thinks she's found her one big love
She don't need no second chance
So don't you spoil her hopes and dreams
By telling her that she don't mean a thing to you

She writes she's countin' the days...
'Til you're back in the U.S.A.
She hopes you're feeling fine
And she wants you to drop a few LINES
to her.
(Chorus)

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THINK IT OVER

(As recorded by Cheryl Ladd)

BRIAN RUSSELL
BRENDA GORDON RUSSELL

You said you needed time to think it
over
You said I was too young for you to care
You wanted me to wait till you were
sober
Before you said the things you didn't
dare.

Well I been growing for so long
That I could teach you in a song
Ageless minds attract each other
Learn from love and not from numbers
Think it over
Think it over
Doo doo doo doo doo
Doo doo doo doo doo doo doo.

I been open to your love for ages
But you can't see the forest for the trees
You treat me like I'm just your little
angel
But I'm a woman wanting you to see
That I been growing for so long
That I could teach you in a song
Ageless minds attract each other
Learn from love and not from numbers
Think it over
Think it over.

You keep your love from me for sake of
others
And what we have is nothing for
ourselves
The consciousness to be eternal lovers
Is something that you can't deny
yourself
'Cause I been waiting for so long
To try and hold you
Doo doo doo doo doo doo doo
Doo doo doo doo doo doo doo
Think it over, over doo doo.

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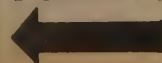
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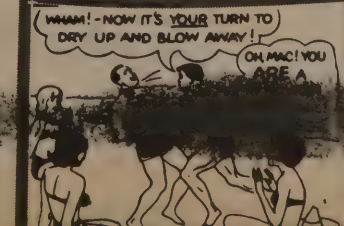
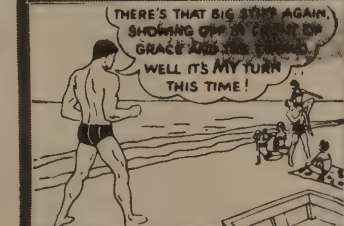
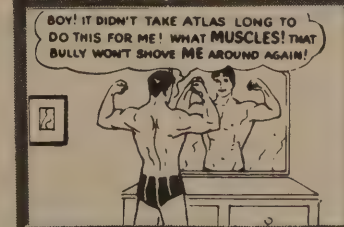
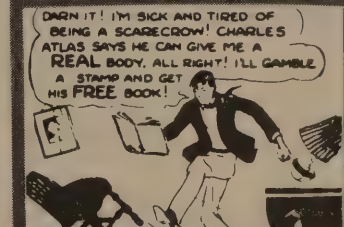
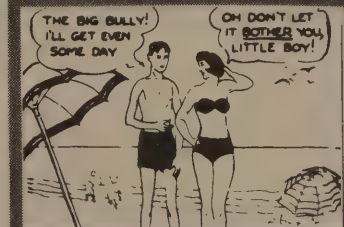
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HOT BLOODED

(As recorded by Foreigner)

L. GRAMM
M. JONES

Well I'm hot blooded
 Check it and see
 I've got a fever of a hundred and three
 Come on baby do you do more than dance

I'm hot blooded, I'm hot blooded.
 You don't have to read my mind
 To know what I have in mind
 Honey you ought to know
 Now you move so fine
 Let me lay it on the line.
 I wanna know what you're doin' after the show
 Now it's up to you
 We can make a secret rendezvous
 Just me and you
 I'll show you lovin' like you never knew.
 That's why I'm hot blooded
 Check it and see
 I've got a fever of a hundred and three
 Come on baby do you do more than dance

I'm hot blooded, I'm hot blooded.
 If it feels alright maybe you can stay all night
 Should I leave you my key
 But you've got to give me a sign

SUN IS HERE

(As recorded by Sun)

BYRON BYRD
KYM YANCEY

You come in numbers to feel the groove
 I've a groove to make you act a fool
 The life is funky
 Your sun is here
 Come on people have no fear.

We're here
 Sun is here
 We're here
 Sun is here.

You come in search of the shining light
 The light of all that gave it's life
 To feel the spirit, heart to soul
 We're providing channels to feel the flow.

We're here
 Sun is here
 We're here
 Sun is here.

Ooh ooh ooh ooh ooh ooh ooh
 Get down
 Get with the groove
 Get down.

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FOOL (If You Think It's Over)

(As recorded by Chris Rea)

CHRIS REA

A dying flame, you're free again
Who could love and do that to you
All dressed in black, he won't be coming
back

Save your tears
You've got years and years
The pains of seventeens unreal
They're only dreams
Save your crying for the day
It may not come
But anyone who had to pay
Would laugh at you and say.

Fool if you think it's over
Because you said goodbye
Fool if you think it's over
I'll tell you why.

Miss Teenage dream, such a traffic
scene

He knocked your crown and ran away
First wound of pride, how you cried and
cried

But save your tears, you've years and
years

I'll buy your first good wine
We'll have a real good time
And save your crying for the day
That may not come
But anyone who had to pay
Would laugh at you and say.
New born eyes always cry with pain
At the first look at the morning sun
Fool if you think it's over
It's just begun.

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(As recorded by Olivia Newton-John)

JOHN FARRAR

Guess mine is not the first heart broken
My eyes are not the first to cry
I'm not the first to know
There's just no gettin' over you
I know I'm just a fool
Who's willing to sit around and wait for
you

But babe can't you see
There's nothin' else for me to do
I'm hopelessly devoted to you.
But now there's nowhere to hide
Since you pushed my love aside
I'm out of my head

Hopelessly devoted to you
Hopelessly devoted to you
Hopelessly devoted to you.
My head is sayin' "fool forget him"
My heart is sayin' "don't let go
Hold on to the end"
That's what I intended to do
I'm hopelessly devoted to you.
But now there's nowhere to hide
Since you pushed my love aside
I'm out of my head
Hopelessly devoted to you
Hopelessly devoted to you
Hopelessly devoted to you
Hopelessly devoted to you.

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I LOVE THE NIGHTLIFE (Disco 'Round)

(As recorded by Alicia Bridges)

ALICIA BRIDGES
SUSAN HUTCHESON

Please don't talk about love tonight
Please don't talk about sweet love
Please don't talk about being true
And all the trouble we been thru
Please don't talk about all the plans
We had for fixin' this broken romance
I want to go where the people dance
I want some action
I want to live
Action I've got so much to give
I want to give it
I want to get some too.

I love the nightlife

I've got to boogie on the disco 'round
yea
I love the nightlife
I've got to boogie on the disco 'round
yea.

Please don't talk about love tonight
Your sweet talk won't make it right
Lovin' lies just bring me down
When you've got women all over town
You can love them all and when you're
thru
Maybe that will make a man out of you
I got to go where the people dance
I want some action
I want to live
Action I've got so much to give
I want to give it
I want to get some too.
(Repeat chorus)

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"WINGS COMPLETE"

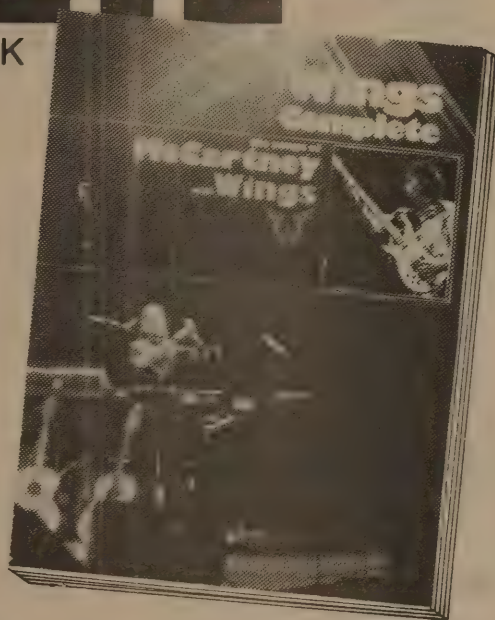
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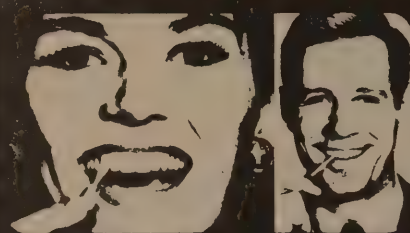
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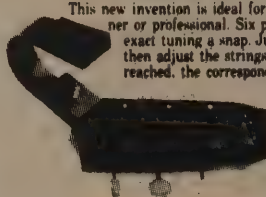
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KISS YOU ALL OVER

(As recorded by Exile)

MICHAEL CHAPMAN
NICKY CHINN

When I get home baby
Gonna light your fire
All day I been thinkin' about you babe
You're my one desire
Gonna wrap my arms around you
Hold you close to me
Oh baby I want to taste your lips
I want to fill your fantasy yeah.

I don't know what I'd do without you
babe

Don't know where I'd be
You're not just another lover, no
You're everything to me
Every time I'm with you baby
I can't believe it's true
When you're layin' in my arms
And you do the things you do
You can see it in my eyes
I can feel it in your touch
You don't have to say a thing
Just let me show how much.

Love you need you yeah

I want to kiss you all over
And over again
I want to kiss you all over
Till the night closes in
Till the night closes in
Stay with me, play with me
Holding me, loving me baby.

No one else could ever make me feel the
way you do
Keep on loving me baby
And I'll keep loving you
It's easy to see when something's right
or something's wrong
Stay with me baby and hold me all
night long
Show me, show me everything you do
Cause baby no one does it quite like
you.

Love you need you yeah
I want to kiss you all over
And over again
I want to kiss you all over
Till the night closes in
Till the night closes in
Here with me, near with me
Feeling you close to me baby.

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THIS IS YOUR LIFE

(As recorded by Norman Connors)

JIMMY WEBB

This is your life you're living
And it's the only one you've got
It's your life you're giving
Don't you think it's time you asked
yourself for what
This is your life
Not a game that you play
It's your life
And you're throwing it away
You're a runaround.

The worst one in our end of town
And ev'ryone knows that I still love you
so

This is your life
Not something to do
This is your life
But it's my life too.

That precious wine you're tasting
It will be bitter when you're done
It's your life you're wasting
And it's too bad you had to start so
young
This is your life not a merry-go-round
It's your life and you can't live it down
You're a runaround.

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pany, Inc.

Is it true the amazing secret of TELECULT POWER AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim...

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you..."

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her—out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time—commanding others to sleep, get up and come to him, talk or not talk—and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument—called a Tele-Photo Transmitter—that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS: Writing of the success of this method, one user reports the following experience:

"I will tell you to pick up and eat a biscuit from a plate in a corner of the room. She did so. I will tell her to shake hands with her mother. She rushed to her mother and stroked her hands..."

"I will tell her to nod. She stood still and bent her head. I will tell her to clap her hands, play a note on the piano, write her name, all of which she did..."

"No one can escape the power of this method," says Mr. Dubin. "Everybody—high or low, ignorant or wise—all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR—SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there—standing before him, as real as life—was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There—smiling, with arms outstretched in greeting—stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument—your mental equipment—requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire—called a Photo-Form—then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning... a surprise gift of a pearl necklace, and matching silver bracelets... a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

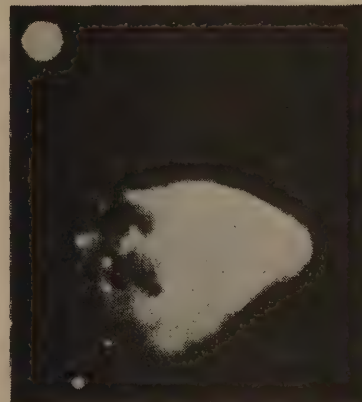
"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love... draw favors, gifts, new friends... or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others... men and women in all walks of life... worked every time... and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money... easily enough to tide him over... What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball... and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few...

- **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head! He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!
- **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with \$500,000!
- **DISSOLVES ALE EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of TELECULT POWER by Reese P. Dubin! I understand the book is mine for only \$9.98 complete. I may examine it a full 30 days at your risk or money back.

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LOVE IS IN THE AIR

(As recorded by John Paul Young)

**HARRY VANDA
GEORGE YOUNG**

Love is in the air
Ev'rywhere I look around
Love is in the air
Ev'ry sight and ev'ry sound
And I don't know if I'm being foolish
Don't know if I'm being wise
But it's something that I must believe in
And it's there when I look in your eyes.

Love is in the air
In the whisper of the trees
Love is in the air
In the thunder of the sea
And I don't know if I'm just dreaming
Don't know if I feel sane
But it's something that I must believe in
And it's there when you call out my name.

Love is in the air
Love is in the air oh oh.

Love is in the air
In the rising of the sun
Love is in the air
When the day is nearly done
And I don't know if you're an illusion
Don't know if I see it true
But you're something that I must believe in
And you're there when I reach out for you.

Love is in the air
Ev'rywhere I look around
Love is in the air
Ev'ry sight and ev'ry sound
And I don't know if I'm being foolish
Don't know if I'm being wise
But it's something that I must believe in
And it's there when I look in your eyes.

Love is in the air
Love is in the air oh oh
Love is in the air
Love is in the air oh oh.

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ON THE STRIP

(As recorded by Paul Nicholas)

**D. BUGATTI
F. MUSKER**

See ya see ya
See ya on the strip yeah
See ya see ya
See ya on the strip yeah.

Eddie's getting ready
He's revving up the chevy
His mama says his jeans are too tight
We got together weather, the girls are into leather
And we're feeling pretty good tonight
Now listen honey I've got some money
And I know a place that's really hip
Put on some radio music
We're going to the strip.

On the strip
It's a beautiful night on the strip
People feeling alright on the strip
We're gonna take you for a ride
On the strip
It's such a trip
On the strip.

See ya see ya
See ya on the strip yeah
See ya see ya
See ya on the strip yeah.

Red lights, green lights, headlights
Seems like everybody's got a set of wheels
And we've got sunshine in the nighttime
That's how good it feels
Got to get away on a Saturday
Feels so right.

On the strip
It's a beautiful night on the strip
People feeling alright on the strip
We're gonna take you for a ride
On the strip
It's such a trip
On the strip.

See ya see ya
See ya on the strip yeah
See ya see ya
See ya on the strip yeah.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others... and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D----- J----- W----- N----- T----- I- M- L-----"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n- p- u- l-."

Within a short span, she met and happily married a young and handsome attorney. See-page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b- t- m- o- p- h- p-." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o- w- c- p- a- c- s- a- p-." ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i- m- m- a- b- c- w- t- p- o- r- g- h-." and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- i- c- p- t- s-." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

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GOT TO GET YOU INTO MY LIFE

(As recorded by Earth, Wind & Fire)

JOHN LENNON
PAUL McCARTNEY

Got to get you into my life, into my life
Got to get you into my life, into my life
Got to get you into my life, into my life
Got to get you into my life, into my life
Got to get you into my life, into my life.

I was alone, I took a ride
Didn't know what I would find there
Another road where maybe I could see
another sign there

Ooh and then I suddenly see you
Ooh and did I tell you that I need you
Ev'ry single day of my life.

You didn't run, you didn't lie you knew I
want to hold you

And had you gone you knew in time
we'd meet again
For I had told you

Ooh you were meant to be near me
Ooh I really want for you to hear me

Say we'll be together ev'ry day.

Got to get you into my life
Got to get you in, got to get you into my
life

Got to get you into my life
Got to get you into my life.

Ooh then I suddenly see you
Ooh and did I tell you that I need you
Ev'ry single day of my life.

Got to get you into my life
Got to get you in, got to get you into my
life

Got to get you into my life
Got to get you into my life
Got to get you in, got to get you in, got to
get you in, got to get you in, into my life
Got to get you into my life.

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Calif. 90028. All Rights Reserved.

COME TOGETHER

(As recorded by Aerosmith)

JOHN LENNON
PAUL McCARTNEY

Here come ol' flat top
He come groovin' up slowly
He got joo joo eyeball
He one holy roller

He got hair down to his knee
Got to be a joker he just do what he
please.

He wear no shoeshine he got toe jam
football

He got monkey finger he shoot coca cola
He say I know you, you know me
One thing I can tell you is you got to be
free

Come together right now over me.
He bag production he got walrus gum-
boot

He got Ono sideboard he one spinal

cracker

He got feet down below his knee
Hold you in his armchair you can feel his
disease

Come together right now over me.
He roller coaster he got early warning
He got muddy water he one mojo filter
He say one and one and one is three
Got to be good looking 'cause he's so
hard to see

Come together right now over me.
Come together
Come together
Come together
Come together.

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EVER READY

(As recorded by Johnnie Taylor)

R. MOORE, JR.
J. BRYANT, SR.
S. MOORE

Ever ready, ever ready, ever ready
Ever ready, ever ready, ever ready
I want to be the sunshine of your life.
I'll be your star to fall on through the
darkest night

And if you're feeling kind of run down
My love has the power to bring you back
around

Ever ready, ever ready, ever ready.
You're AC or DC
All I need is a line to your heart

Your needing me
It keeps my energy recharged
Girl just let me right in
Love has the power to bring you back
again

Ever ready, ever ready.
I don't want to see you with your head
hanging down
When trouble comes friends can't be
found

I want to help you get a charge out of
life

So whenever you feel kind of run down
I'm always ready and I'm always
around.

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SHE'S ALWAYS A WOMAN

(As recorded by Billy Joel)

BILLY JOEL

She can kill with a smile
She can wound with her eyes
She can ruin your faith with her casual
lies

And she only reveals what she wants
you to see

She hides like a child
But she's always a woman to me.

She can lead you to love
She can take you or leave you
She can ask for the truth
But she'll never believe you
And she'll take what you give her as
long as it's free

Yeah she steals like a thief
But she's always a woman to me.

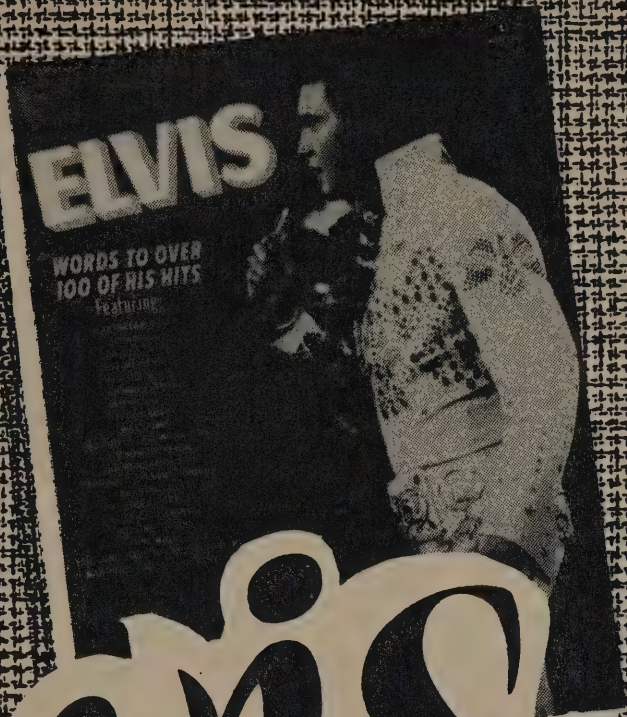
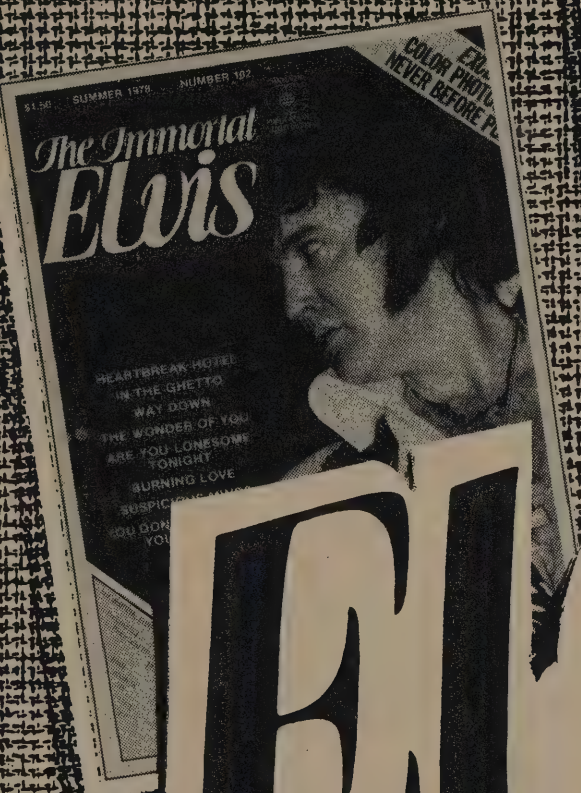
Oh, she takes care of herself
She can wait if she wants
She's ahead of her time
Oh, and she never gives out
And she never gives in
She just changes her mind.

She will promise you more
Than the Garden of Eden
Then she'll carelessly cut you
And laugh while you're bleedin'
But she'll bring out the best
And the worst you can be
Blame it all on yourself
Cause she's always a woman to me.

Oh, she takes care of herself
She can wait if she wants
She's ahead of her time
Oh, she never gives out
And she never gives in
She just changes her mind.

She is frequently kind
And she's suddenly cruel
She can do as she pleases
She's nobody's fool
But she can't be convicted
She's earned her degree
And the most she will do
Is throw shadows at you
But she's always a woman to me.

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ROCK & ROLL HOTLINE

On their "Across America" tour, Foreigner doesn't have a Mothership and they're not doing magic tricks — but they do have a gimmick.

During "Hot Blooded" (the first huge hit from their platinum lp "Double Vision") lead singer Lou Gramm sings:

Well it's up to you — can we make a secret rendezvous

Oh, before you do — you'll have to get away from you know who®

Then, for those who are interested in a little extra, he tosses a special hotel - room key into the audience.

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Frankie Carillo was born in Brooklyn, raised in Queens, and he's been around. After playing guitar with such diverse talents as Jackie Lomax, Eric Clapton, Tim Hardin, and Peter Frampton, he's formed his own band — Carillo — and has released an album, "Rings Around The Moon," which is currently getting quite a bit of attention.

Carillo consists of Kevin Keene (bass), Dave Donen (drums), Jan Mullaney (keyboards) and Frank Carillo — lead vocals, guitar and composer. All boys hail from New York, and they've been compared to the Young Rascals because of their energetic brand of rock fused with rhythm and blues.

"I really don't define our music," Frank Carillo said as he was preparing to leave his Long Island home for a club tour of the East Coast. The lean, angular and darkly good - looking musician said, "I don't think we sound like the Young Rascals, even though we do sing 'up' kind of tunes. I've really been more influenced by people like Otis Redding and Chuck Berry."

Although he started playing guitar when he was nine, Carillo admits that Jimmy Dewar (from Robin Trower's group) was a big influence on him — "we were roommates in England, and he really got me into singing" — and that with Frampton "I learned a lot about the technical aspects of recording."

Watch for Carillo — they say they're coming to get you.

"I don't think we sound like the Young Rascals..."



Jenny Lens

Crosby, Stills & Nash joined other celebrities such as Elton John, Fatty Arbuckle and Esther Williams when the Hollywood Chamber of Commerce placed a star with their names on Hollywood's Walk of Fame. (Left - to - right): Stephen Stills and Graham Nash.



Bob Noble

JOURNEY TO THE TOP

"WE WERE NEVER DISCOURAGED"

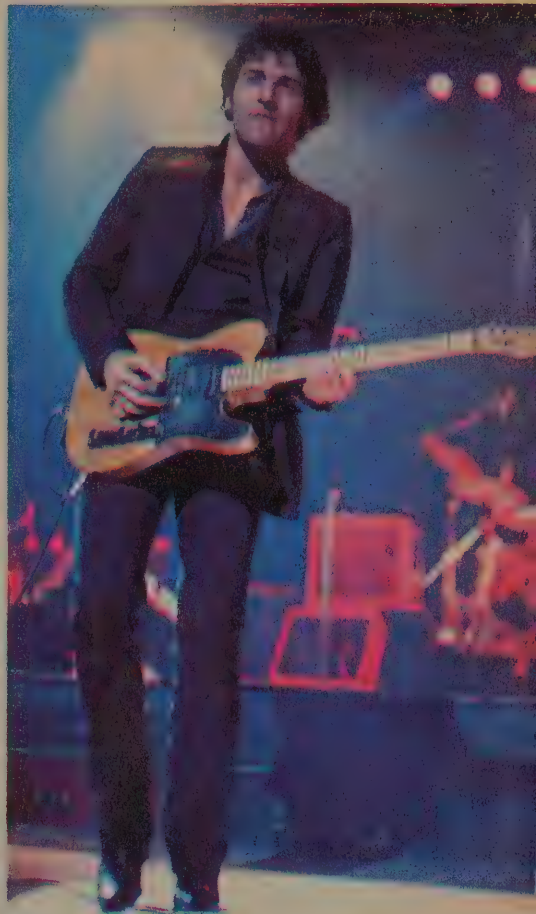
SAYS GREGG ROLIE

by Deane Zimmerman



"...we wanted to broaden our audience but we didn't want to lose the following we already had so the logical choice was a more tune-oriented album."

"We were never discouraged because everytime we've gone out on the road, there's been growth..."



Although Journey has been together for the past five years it is only recently, with the addition of lead singer Steve Perry and the release of their 4th album, *Infinity*, that they've begun to attract national attention.

Known as an "instrumental" band with a dynamic stage show — featuring the talents of guitarist Neal Schon, drummer Aynsley Dunbar, Ross Valory on bass and Gregg Rolie on keyboards — Journey is making a concerted effort to appeal to a wider audience.

"This album is absolutely more accessible," says Gregg Rolie. "That was one of the prime reasons we decided to emphasize vocals; we wanted to broaden our audience but we didn't want to lose the following we already had so the

John Waggaman

"When you get a bunch of good musicians together whose ideas coincide and who understand that it's not one man's show, it's really terrific."



(Walter Herbert) came in and asked us if we wanted to try it, we said 'sure.' It was that simple.

"Even with Steve in the group, I'm singing just as much now." (Rolie shares leads with Perry and sings lead on their latest single, "Anytime").

The choice of Roy Thomas Baker (best known for his work with Queen) to produce their last album was seen by some as an attempt to change their image and develop a more commercial approach. But after the experience of producing their last two albums (*Look Into The Future* and *Next*), Gregg is quick to point out the advantage of having someone else handle production.

"It can become a little tedious. There's a lot of work checking things out and it's easier to have someone there who'll tell you when you have to do something again. You can get bogged down with your own work when you produce yourself. You get too close to it."

The group is pleased with the album and is planning to work with Baker again in the future. "It would be silly to change horses in mid-stream," says Gregg. "The next album will be pretty much in the same vein with a little more uptempo material. I think people like that and we do too."

Talking with the members of this band, it becomes clear that they're serious musicians who are enjoying their success.

"We were never discouraged," says Gregg, "because every time we've gone out on the road, there's been growth. We've learned more about each other, the music and the industry."

"Journey is a democratic situation that will last because everyone is a little older now and more aware — and that's the only way a band can work. Everyone has their own musical taste and their own ideas but we've learned how to use them to improve the group."

Although they spend almost 10 months a year on the road, Rolie doesn't mind the hectic life: he likes playing onstage and thinks of it as "a very necessary part of music".

"I'm sure that I'll eventually have a more normal life when I'm not travelling so much. I don't want to do this for the rest of my life, but I do want to do it for about another ten years..."

"This is what I always wanted to do — play rock and roll — and the musicianship in the group is really excellent. To be in a band where everyone wants to do the same thing is really great."

As for solo projects, Rolie says: "I'm totally into a group effort because I think it's the best way. When you get a bunch of good musicians together whose ideas coincide and who understand that it's not one man's show, it's really terrific."

"I'm not interested in doing any solo projects right now. The best vehicle for my music is Journey; to do anything by myself would be kind of frivolous. We are all pretty much in agreement. It will happen at a later date for each individual, but right now the focus is on Journey." □

logical choice was a more tune - oriented album. We still want to do solos, but the focus is on the songs.

"Having a lead vocalist join the group

was a natural progression for us," he adds. "We weren't looking that intensely but we talked about it for a long time and one day, when our manager Herbie

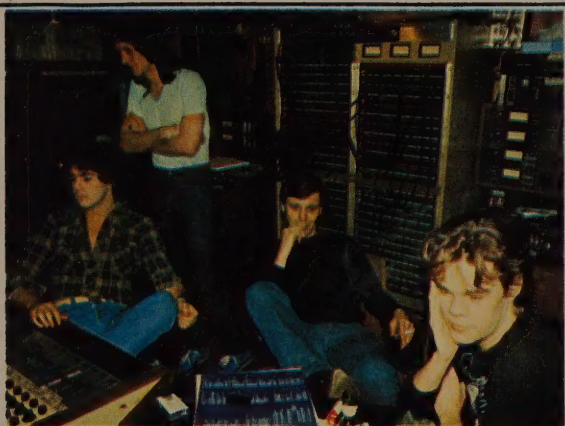


(L-to-R): Neal Schon, Ross Valory, Aynsley Dunbar, Steve Perry, and Gregg Rolie.

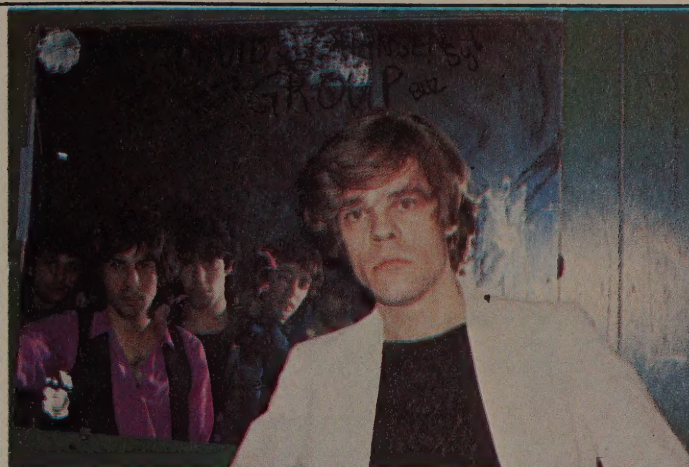
PRIVATE LIVES BACKSTAGE WITH THE JOHANSEN BAND

With the release of his first solo album, David Johansen and his band of rockers have been criss-crossing the country making personal appearances and giving concerts from New York to LA.

ALL PHOTOS BY BOB GRUEN



Record Plant engineers Dave Thoener and Gray Russell, join producer Richard Robinson and David Johansen in the studio while the boys work out David's first single, "Funky But Chic".



David and the band pose for an image-making photo before a club date in Boston.



The band lines up by the backstage door before a sound check. Standing are Tom Trask, John Rao, Frankie LaRocka, and Syl Sylvain. Kneeling are Buz Verno and David Johansen.



Syl tunes up backstage before the job at the Whiskey in LA.

The band rocks out on their opening number, "Cool Metro" as the fans get to their feet.



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4 Wires for Dual-to-Single Coil & Phase Switching is standard. Circuit Diagrams are included for easy-to-follow instructions on all possible circuits.

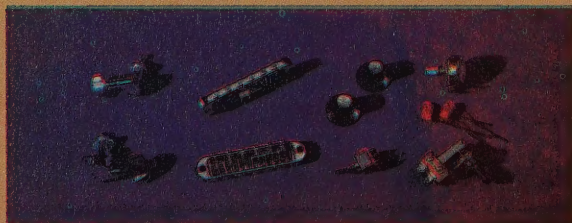
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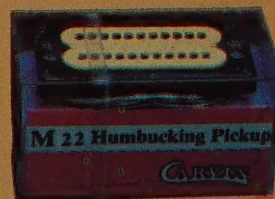
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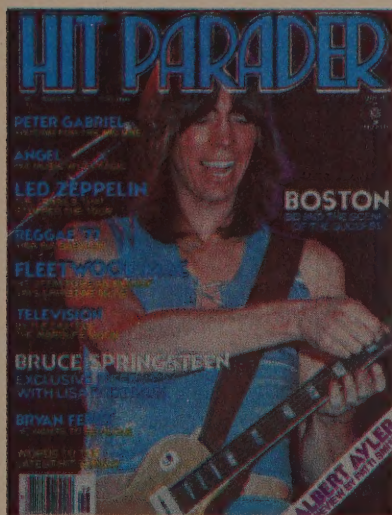
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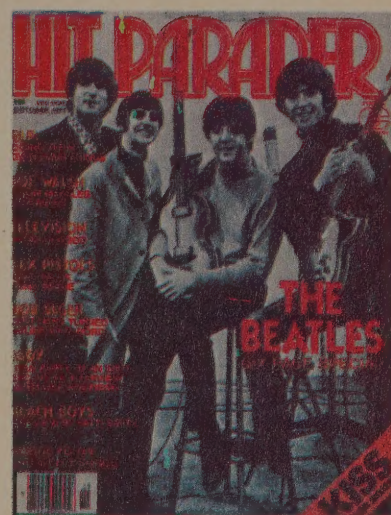
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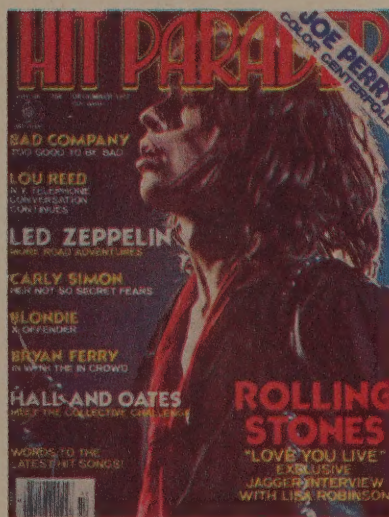
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